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HOW ÚRVASHI WAS WON

by KĀLIDĀSA

TRANSLATED BY

Velcheru Narayana Rao

&

David Shulman



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Sanskrit Alphabetical Order

Vowels:	<i>a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au ṁ ḥ</i>
Gutturals:	<i>k kh g gh ṅ</i>
Palatals:	<i>c ch j jh ṇ</i>
Retroflex:	<i>ṭ ṭh ḍ ḍh ṇ</i>
Dentals:	<i>t th d dh n</i>
Labials:	<i>p ph b bh m</i>
Semivowels:	<i>y r l v</i>
Spirants:	<i>ś ṣ s h</i>

Guide to Sanskrit Pronunciation

<i>a</i>	but		
<i>ā, â</i>	father		loch, or an aspiration with a faint echoing of the last element of the preceding vowel so that <i>taiḥ</i> is pronounced <i>taiḥ[†]</i>
<i>i</i>	sit		
<i>ī, î</i>	fee		
<i>u</i>	put		
<i>ū, û</i>	boo	<i>k</i>	luck
<i>ṛ</i>	vocalic <i>r</i> , American purdy or English pretty	<i>kh</i>	blockhead
<i>ṝ</i>	lengthened <i>r</i>	<i>g</i>	go
<i>ḷ</i>	vocalic <i>l</i> , able	<i>gh</i>	bighead
<i>e, ê, ē</i>	made, esp. in Welsh pronunciation	<i>ṅ</i>	anger
<i>ai</i>	bite	<i>c</i>	chill
<i>o, ô, ô</i>	rope, esp. Welsh pronunciation; Italian solo	<i>ch</i>	matchhead
<i>au</i>	sound	<i>j</i>	jog
<i>ṁ</i>	<i>anusvāra</i> nasalizes the preceding vowel	<i>jh</i>	aspirated <i>j</i> , hedgehog
<i>ḥ</i>	<i>visarga</i> , a voiceless aspiration (resembling the English <i>h</i>), or like Scottish	<i>ṇ</i>	canyon
		<i>ṭ</i>	retroflex <i>t</i> , try (with the tip of tongue turned up to touch the hard palate)
		<i>ṭh</i>	same as the preceding but aspirated
		<i>ḍ</i>	retroflex <i>d</i> (with the tip

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	of tongue turned up to touch the hard palate)	<i>b</i>	<i>before</i>
		<i>bh</i>	<i>abhorrent</i>
<i>dh</i>	same as the preceding but aspirated	<i>m</i>	<i>mind</i>
<i>ṇ</i>	retroflex <i>n</i> (with the tip of tongue turned up to touch the hard palate)	<i>y</i>	<i>yes</i>
		<i>r</i>	trilled, resembling the Italian pronunciation of <i>r</i>
<i>t</i>	French <i>tout</i>	<i>l</i>	<i>linger</i>
<i>th</i>	tent <i>hook</i>	<i>v</i>	<i>word</i>
<i>d</i>	<i>dinner</i>	<i>ś</i>	<i>shore</i>
<i>dh</i>	guildhall	<i>ṣ</i>	retroflex <i>sh</i> (with the tip of the tongue turned up to touch the hard palate)
<i>n</i>	<i>now</i>		
<i>p</i>	<i>pill</i>	<i>s</i>	<i>hiss</i>
<i>ph</i>	upheaval	<i>h</i>	<i>hood</i>

CSL Punctuation of English

The acute accent on Sanskrit words when they occur outside of the Sanskrit text itself, marks stress, e.g., *Ramáyana*. It is not part of traditional Sanskrit orthography, transliteration, or transcription, but we supply it here to guide readers in the pronunciation of these unfamiliar words. Since no Sanskrit word is accented on the last syllable it is not necessary to accent disyllables, e.g., *Rama*.

The second CSL innovation designed to assist the reader in the pronunciation of lengthy unfamiliar words is to insert an unobtrusive middle dot between semantic word breaks in compound names (provided the word break does not fall on a vowel resulting from the fusion of two vowels), e.g., *Maha-bhárata*, but *Ramáyana* (not *Rama-áyana*). Our dot echoes the punctuating middle dot (·) found in the oldest surviving samples of written Indic, the Ashokan inscriptions of the third century BCE.

The deep layering of Sanskrit narrative has also dictated that we use quotation marks only to announce the beginning and end of every direct speech, and not at the beginning of every paragraph.

CSL Punctuation of Sanskrit

The Sanskrit text is also punctuated, in accordance with the punctuation of the English translation. In mid-verse, the punctuation will not alter the sandhi or the scansion. Proper names are capitalized. Most Sanskrit meters have four “feet” (*pāda*); where possible we print the common *śloka* meter on two lines. In the Sanskrit text, we use French *Guillemets* (e.g., «*kva saṃcicīṣuḥ?*») instead of English quotation marks (e.g., “Where are you off to?”) to avoid confusion with the apostrophes used for vowel elision in sandhi.

SANDHI

Sanskrit presents the learner with a challenge: *sandhi* (euphonic combination). Sandhi means that when two words are joined in connected speech or writing (which in Sanskrit reflects speech), the last letter (or even letters) of the first word often changes; compare the way we pronounce “the” in “the beginning” and “the end.”

In Sanskrit the first letter of the second word may also change; and if both the last letter of the first word and the first letter of the second are vowels, they may fuse. This has a parallel in English: a nasal consonant is inserted between two vowels that would otherwise coalesce: “a pear” and “an apple.” Sanskrit vowel fusion may produce ambiguity.

The charts on the following pages give the full sandhi system.

Fortunately it is not necessary to know these changes in order to start reading Sanskrit. All that is important to know is the form of the second word without sandhi (pre-sandhi), so that it can be recognized or looked up in a dictionary. Therefore we are printing Sanskrit with a system of punctuation that will indicate, unambiguously, the original form of the second word, i.e., the form without sandhi. Such sandhi mostly concerns the fusion of two vowels.

In Sanskrit, vowels may be short or long and are written differently accordingly. We follow the general convention that a vowel with no mark above it is short. Other books mark a long vowel either with a bar called a macron (*ā*) or with a circumflex (*â*). Our system uses the

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VOWEL SANDHI

<i>Final vowels:</i>										<i>Initial vowels:</i>	
a	ā	i	ī	u	ū	ṛ	e	ai	o	au	
'ā	"ā	ya	ya	va	va	ra	e'	āa	o'	āva	a
'ā	"ā	yā	yā	vā	vā	rā	āā	āā	āā	āvā	ā
'ē	"ē	"ī	"ī	vi	vi	ri	ai	āi	ai	āvi	i
'ē	"ē	"ī	"ī	vī	vī	rī	āī	āī	āī	āvī	ī
'ō	"ō	yu	yu	'ū	"ū	ru	au	āu	au	āvu	u
'ō	"ō	yū	yū	"ū	"ū	rū	āū	āū	āū	āvū	ū
a'r	a"r	yṛ	yṛ	vṛ	vṛ	'ṛ	aṛ	āṛ	aṛ	āvṛ	ṛ
'āi	"āi	ye	ye	ve	ve	re	ae	āe	ae	āve	e
'āi	"āi	yai	yai	vai	vai	rāi	āai	āai	āai	āvai	ai
'āu	"āu	yo	yo	vo	vo	ro	ao	āo	ao	āvō	o
'āu	"āu	yau	yau	vau	vau	rau	āau	āau	āau	āvau	au

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CONSONANT SANDHI

Permitted finals: (Except āh/ah)						Initial letters:	
k	t	p	n	m	āh	ah	
k	t	p	n	m	h	h	k/kh
g	ḍ	b	n	m	r	r	g/gh
k	t	p	mś	m	ś	ś	c/ch
g	ḍ	b	ñ	m	r	r	j/jh
k	t	p	mṣ	m	ṣ	ṣ	t/ṭh
g	ḍ	b	ṇ	m	r	r	d/ḍh
k	t	p	mś	m	s	s	t/th
g	ḍ	b	n	m	r	r	d/dh
k	t	p	n	m	h	h	p/ph
g	ḍ	b	n	m	r	r	b/bh
ṇ	ṇ	m	n	m	r	r	nasals (n/m)
g	ḍ	b	n	m	r	r	y/v
g	ḍ	b	n	m	zero ¹	o	r
g	ḍ	b	ñ	m	r	o	l
k	c ch	p	ñ ś/ch	m	h	āh	ś
k	t	p	n	m	h	āh	ś/s
g	dd h	bb h	n	m	r	o	h
g	ḍ	b	n/nm ³	m	r	a ⁴	vowels
k	t	p	n	m	h	āh	zero

¹h or r disappears, and if a/i/u precedes, this lengthens to ā/ī/ū. ²e.g. tām+lokān=tāī lokān.

³The doubling occurs if the preceding vowel is short. ⁴Except: ah+a=o.

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macron, except that for initial vowels in sandhi we use a circumflex to indicate that originally the vowel was short, or the shorter of two possibilities (*e* rather than *ai*, *o* rather than *au*).

When we print initial *â*, before sandhi that vowel was *a*

<i>î</i> or <i>ê</i> ,	<i>i</i>
<i>û</i> or <i>ô</i> ,	<i>u</i>
<i>âi</i> ,	<i>e</i>
<i>âu</i> ,	<i>o</i>
<i>ā</i> ,	<i>ā</i>
<i>ī</i> ,	<i>ī</i>
<i>ū</i> ,	<i>ū</i>
<i>ē</i> ,	<i>ī</i>
<i>ō</i> ,	<i>ū</i>
<i>ai</i> ,	<i>ai</i>
<i>āu</i> ,	<i>au</i>
', before sandhi there was a vowel <i>a</i>	

When a final short vowel (*a*, *i*, or *u*) has merged into a following vowel, we print ' at the end of the word, and when a final long vowel (*ā*, *ī*, or *ū*) has merged into a following vowel we print " at the end of the word. The vast majority of these cases will concern a final *a* or *ā*. See, for instance, the following examples:

What before sandhi was *atra asti* is represented as *atr' âsti*

<i>atra âste</i>	<i>atr' âste</i>
<i>kanyā asti</i>	<i>kany" âsti</i>
<i>kanyā âste</i>	<i>kany" âste</i>
<i>atra iti</i>	<i>atr' êti</i>
<i>kanyā iti</i>	<i>kany" êti</i>
<i>kanyā īpsitā</i>	<i>kany" ēpsitā</i>

Finally, three other points concerning the initial letter of the second word:

(1) A word that before sandhi begins with *r̥* (vowel), after sandhi begins with *r* followed by a consonant: *yathā"rtu* represents pre-sandhi *yathā rtu*.

(2) When before sandhi the previous word ends in *t* and the following word begins with *ś*, after sandhi the last letter of the previous word is *c*

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and the following word begins with *ch*: *syāc chāstravit* represents pre-sandhi *syāt sāstravit*.

(3) Where a word begins with *h* and the previous word ends with a double consonant, this is our simplified spelling to show the pre-sandhi form: *tad hasati* is commonly written as *tad dhasati*, but we write *tadd hasati* so that the original initial letter is obvious.

COMPOUNDS

We also punctuate the division of compounds (*samāsa*), simply by inserting a thin vertical line between words. There are words where the decision whether to regard them as compounds is arbitrary. Our principle has been to try to guide readers to the correct dictionary entries.

Exemplar of CSL Style

Where the Devanagari script reads:

कुम्भस्थली रक्षतु वो विकीर्णसिन्धूररेणुद्विरदाननस्य ।
प्रशान्तये विघ्नतमश्छटानां निष्ठ्यूतबालातपपल्लवेव ॥

Others would print:

kumbhasṭhālī rakṣatu vo vikīrṇasindūrareṇur dviradānanasya /
praśāntaye vighnatamaśchaṭānāṃ niṣṭhyūtabālātapapallaveva //

We print:

kumbha|sthālī rakṣatu vo vikīrṇa|sindūra|reṇur dvirad'|ānanasya
praśāntaye vighna|tamaś|chaṭānāṃ niṣṭhyūta|bāl'|āta|palla|v' ēva.

And in English:

May Ganésha's domed forehead protect you! Streaked with vermilion dust, it seems to be emitting the spreading rays of the rising sun to pacify the teeming darkness of obstructions.

(“Nava-sáhasanka and the Serpent Princess” 1.3)

Drama

Classical Sanskrit literature is in fact itself bilingual, notably in drama. There women and characters of low rank speak one of several Prakrit dialects, an “unrefined” (*prākṛta*) vernacular as opposed to the “refined” (*saṃskṛta*) language. Editors commonly provide such speeches with a Sanskrit paraphrase, their “shadow” (*chāyā*). We mark Prakrit speeches with 「opening and closing」 corner brackets, and supply the Sanskrit *chāyā* in endnotes. Some stage directions are original to the author but we follow the custom that sometimes editors supplement these; we print them in italics (and within brackets, in mid-text)

INTRODUCTION

THREE PLAYS OF Kali-dasa have survived: “Málavika and Agni-mitra” (*Mālavikāgnimitra*), the “Recognition of Shakúntala” (*Abhijñānaśākuntala*), and “How Ūrvashi was Won” (*Vikramorvaśīya*).¹ The first is a polished courtly love-comedy, a *prakaraṇa*; the latter two are *nāṭakas*, works of extraordinary sophistication and strong thematic concerns. The tradition usually thinks of the “Shakúntala” as the height of this great poet’s achievement. “How Ūrvashi was Won,” translated in this volume, is classed in manuscripts belonging to the northern recension as belonging to another (musical) genre, the *troṭaka*, seen as somewhat secondary to the *nāṭaka*; this hierarchy of genres is, however, independent of judgments about individual works. In any case, while “How Ūrvashi was Won” is universally recognized as a masterpiece, and its verses are widely quoted by the Sanskrit literary theorists, it has been somewhat overshadowed by the ever-popular “Shakúntala.” The two plays share so many structural features and motifs that one can only wonder which was written first.

Both are dramas of love, loss, and eventual restoration. In one case, the royal hero, Dushyánta, actually forgets the woman he loved; he gets her back only years later at the time he first encounters the son she has borne him. In between there is a period of intense remorse and longing. It is not clear that the eventual reunion can efface the traces of the king’s original forgetfulness and the consequent suffering both partners have undergone. In “How Ūrvashi was Won” King Puru-ravas falls in love with a woman from heaven,

Úrvashi, whom he rescues from the grip of a demon. He loses her when she wanders off into a grove sacred to the god Skanda, who had ordained that any woman who entered it would be turned into a vine. Puru-ravas goes mad with the agony of loss and, for most of Act iv, storms across the stage, singing hallucinatory verses in Prakrit and Sanskrit. The lovers are reunited through the good offices of a gem crystallized from the lac on Párvati's feet, the *saṅgamanīya/mani*; and eventually a son, Ayus, appears. A special dispensation by Indra, king of the gods, allows Úrvashi to escape the constraints of her own ancient story and thus to remain with Puru-ravas for as long as he lives. Note that the *saṅgamanīya/mani* exactly parallels the crucial role of the ring-token in the "Shakúntala." You don't reunite with your lover without the help of some pregnant mark or sign.

Let us say at the outset that, to our taste, "How Úrvashi was Won" is no less a masterpiece than the "Shakúntala." In terms of sheer poetic lyricism, it may well even outdo its great companion-text. It is possible that Kali-dasa himself thought so: in the prelude to his play, he has the Director instruct the audience to "listen" carefully to what is to come (and not simply to watch it), as if the verses had an overpowering impact of their own. The very unusual fourth act also contributes to the evident primacy of lyricism in this work. In addition, "How Úrvashi was Won" makes a powerful statement, somewhat different from that of the "Shakúntala," about the nature of love and the complex relations between gods and men.



The story of Ūrvashi and Puru-ravas goes back as far as Rig Veda 10.95, a dialogue poem of much renown and great obscurity. Without entering into a deeper interpretation, we can say that the hymn clearly depicts an unhappy, even cruel relationship between the godlike Ūrvashi and her human lover. She eludes him, even taunts him with this: "I am as hard to capture as the wind" (v. 2). He pleads with her to stay, to speak with him; he mentions a son that she has borne him, a son who will someday long for his father (10, 12). She says she will send him what belongs to him, but she offers no hope for anything more: "Friendship with women does not exist; they have hyenas' hearts" (15). An enigmatic statement by this goddess follows: "I wandered among men for four years, eating a drop of ghee once a day—and that satisfied me" (16). Then she is gone, and the hymn ends with a promise that sacrifice will bring man to heaven.

Whatever else this intriguing poem might mean, it is clear that there is some ritual connection, amplified in the later Vedic sources, where Puru-ravas is the culture hero who first learns the art of making fire with the *araṇī* fire-sticks—the practical medium of connection with the other world, though only an ersatz for the absent goddess.² Goddesses and men are apparently not meant to marry and live happily together, but there is the empirical fact of human longing for some such union. Perhaps this explains the enduring fascination with the story over many centuries. By the time of the *Śatapatha Brāhmaṇa*, we have a template that will be repeated in endless variation: The *apsaras* Ūrvashi married Puru-ravas but laid down the condition that

he should never allow her to see him naked. She lived with him a long time and became pregnant from him. A sheep and two beloved lambs were tied to her bed. The *gandharvas* conspired to bring her back to their world; they stole first one of the lambs, then the other, and when Úrvashi woke and cried for help—"Is there no man here?"—Puru-ravas could not resist the challenge. Naked, he rushed after the thieves, who generated a flash of lightning so that Úrvashi would see him. As a result, she vanished. Puru-ravas, mad with grief, wandered through Kuru-kshetra and eventually came to a lake called Ányatah-plaksha, where goddesses were swimming in the form of geese, Úrvashi among them. She recognized her lover and appeared to him; he began the somewhat barren dialogue quoted above, ending in her statement about the ultimately satisfying single drop of ghee. The *Brāhmaṇa* tells us that she felt sorry for him and agreed to spend a single night with him at year's end, after which the *gandharvas* would teach him the art of generating fire.³

A myth? A tale? To the ancient theme of impossible union, with its cruel implications, there is now added the motif of the forbidden vision. A goddess must not see a human man as he really is, on pain of leaving him. There is also the clear statement that the heavenly world won't lend out its goddesses lightly. *Gandharvas* and other divine beings are jealous of a human lover and will do whatever they can to reclaim their lost bride. In the end, as in the Vedic hymn, Puru-ravas is left alone in his world. So much for inter-caste marriages.

The *Brhaddevatā* tells the story in nuce: Úrvashi made a contract (*samvid*) with Puru-ravas and married him (*tasmin*

dharmam cacāra); she lived with him, but a jealous Indra sent his thunderbolt to break up their love (*pritiṃ bhinddhi tayor*). Without her, Puru-ravas wandered the earth like a madman (*unmattavat*) until one day he seemed to see her with five companions in a lake. “Come back to me,” he said, but she answered, “I am unattainable by you. You will attain me (only) in heaven” (*aprāpy’ āham tvay’ ādy’ ēha svarge prāpsyasi mām punaḥ*).⁴ This promise of the eventual reunion of the lovers in some other world, after Puru-ravas dies, recurs throughout the post-Vedic versions of the story. It doesn’t seem to cure the deserted king’s mad grief. Indeed, Puru-ravas is the great exemplar of royal insanity in ancient India; the episode of his wandering like a madman is clearly intrinsic to his story and character.

By the period of the epic, Puru-ravas has become a major king in the Lunar Dynasty. He has an unusual birth story: Ilā, son of Manu, was both his father and his mother—since, as puranic versions tell us, this king entered into a grove sacred to the goddess Pārvati and was, as a result, immediately transformed into a woman, Ilā. She then gave birth to this boy from Budha, a second father.⁵ As a king, Puru-ravas was known mostly for his unbounded greed, which led to his death at the hands of brahmins. Note that the enchanted grove turns up, in altered form, at the climax of Kali-dasa’s play, allowing for a new twist to the episode of madness.⁶ Two puranic versions, those of the *Matsya* and *Padma Purāṇas*, show an affinity with Kali-dasa’s way of telling the story: they say that Bhārata cursed Ūrvashi to become a vine on earth after she made a critical mistake while playing the part of Lakshmi in the drama called “Lakshmi’s Choice of a Bridegroom” (*Lakṣmīsvayaṃvara*).⁷ It is

possible that Kali-dasa borrowed from the earlier of these texts, the *Matsyapurāṇa*; it is equally possible that the version we have of the latter is itself dependent on Kali-dasa's play. In any case, this technical question of who borrowed from whom is perhaps the least interesting way to address the meaning of the play.



In marked contrast with all the older versions of this story, Kali-dasa has given us something approximating a happy ending: Úrvashi is allowed to stay on earth for the lifespan of Puru-ravas. But this well-known transformation of the template is in itself less significant than the way the poet has reconceived his characters. Puru-ravas is now a refined, articulate, rather high-strung man; naturally, he has the usual attributes of courage and physical power, but more important, he is sensitive to beauty and capable of falling in love. It happens very rapidly, when he first sees Úrvashi, still unconscious after her encounter with the demon Keshin:

There's nothing to fear.
 Don't be timid.
 The danger from the demons
 has passed. Indra has power
 to protect all three worlds.
 Open your wide eyes,
 as the lotus to the morning sun. (I.44 [5])

He's already noticed how long her eyes are, and a second later he pays attention to her breasts; meanwhile, he's come

up with a simple but telling simile (*upamā*)—she will soon unfold (to him) like the lotus at dawn. A deep love begins at this delicate moment, which the poeticians call *cakṣuḥ/ prīti*, “love at first sight.” Interestingly, Ūrvashi’s companion Chitra-lekha at once feels that something unbecoming to a godly woman is happening:

CHITRA-LEKHA: Get hold of yourself. You’re behaving like a human being, not an *āpsaras*. (I.48)

All this while Ūrvashi is still apparently unconscious. What is it that produces this doubt in Chitra-lekha’s mind? Ūrvashi has already been touched by the king. She was also terrified—perhaps the first indication of a process of humanization, and a possible backdrop to the awakening of desire. She opens her eyes and sees Puru-ravas, and her first thought is: “Those demons have done me a favor.”

At this early juncture, even as these two lovers-to-be begin to notice one another, Puru-ravas ponders the incongruity of such beauty and the harsh ascetic setting into which Ūrvashi was supposedly born:

KING (*studying ŪRVASHI, who is back to herself; to himself*): It’s not for nothing that all the *āpsaras* women, who were trying so hard to seduce the sage Narāyaṇa, were put to shame when they saw this girl, who was born from his thigh. But then no sage could possibly have created her. For
the brilliant Moon himself was the god
who made her,
or maybe it was Kama, who presides over love,
or the month of spring, exploding in flowers.

INTRODUCTION

An antique sage, senile from too much
chanting of the Veda, turned away
from the joys of the world—
how could he possibly create something
so exquisite? (1.56–57 [8])

Puru-ravas knows great beauty when he sees it; indeed, he exemplifies it, or the human pursuit of it, with all the inevitable dangers, disappointments, and losses this pursuit involves. The play charts precisely this process of exploring, recognizing, winning, and losing beauty.

It's something only human beings can do. Immortal *apsarases*, in Kali-dasa's world, seem unable to feel love. Here we see the enormous potential the old myth held in store for a great poet. It is one thing to describe the necessary failure of divine-human love relationships, quite another to show us a goddess slowly evolving into humanity, whatever the cost. Indeed, "How Úrvashi was Won" is perhaps the only text we have that focuses directly on this process and that shows the transition clearly. The theme recurs several times. In the second act, Úrvashi and Chitra-lekha pay an undercover visit to the royal garden. They have the gift of making themselves invisible, so they can eavesdrop safely on the king's conversation with his confidant and alter ego, the clown. Puru-ravas is, by now, in an advanced state of love-sickness. He tells the clown he can't possibly bear the separation from his beloved. But Úrvashi has missed the earlier part of the conversation and wonders, in great anxiety, if the king might not be in love with some other woman:

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CHITRA·LEKHA (*seeing the KING, with joy*): There he is, waiting for you as the rising moon waits for his beloved moonlight.

ÚRVASHI (*looking*): He's even more handsome than when I saw him before.

CHITRA·LEKHA: Naturally. Come, let's go near.

ÚRVASHI: I'll keep myself invisible so I can hear what he's saying. He's talking to his friend in this lonely place.

CHITRA·LEKHA: As you please.

(*They do as described.*)

CLOWN: Sir, I think I've found a plan to bring you together with the woman who seems so hard to get.

(*The king remains silent.*)

ÚRVASHI: Who could that woman be who is playing hard to get while he begs for her?

CHITRA·LEKHA: You're sounding like a human being again. (2.88–97)

Once again, Chitra-lekha expresses the real problem, the true subject of this scene. She's teasing Úrvashi, but she may also be a little alarmed by what is happening to her friend. An *apsaras* should neither fall in love nor feel jealous. Both such experiences belong to human beings. Úrvashi is already far advanced in the transition toward this unexpected state—long before the technical trigger of her teacher's curse (beginning of Act III) will send her to earth in some human form.

This may be the right moment for a general observation about Kali-dasa's plots. There is a widespread tendency in the secondary literature to remain content with just such

technical explanations of the story: thus Dushyánta forgets Shakúntala, or fails to recognize her, because of Durvása's curse and Shakúntala's absent-minded loss of the ring-token. We have to resist such explanations, as Kali-dasa himself makes clear if one listens to the way his lovers speak to one another. In general, curses and similar devices (*ex machina*) only facilitate or advance processes that are already latent within the minds and hearts of the characters. The case of Úrvashi is even more trenchant than that of Dushyánta, for here we actually witness a goddess being humanized, in subtle stages, even before she herself is aware of it. Indeed, Úrvashi may even share something with Shakúntala, another semi-divine being, daughter of the *apsaras* Ménaka; by falling in love with a man, Shakúntala, too, begins a process of becoming more fully human, with all the agony that this entails.

Now look at the love-letter that Úrvashi writes on birch-bark in the second act:

My lord, I know you love me,
 but if this is what you think of me,
 then you don't know me.
 Withered by my fever
 are the soft flowers I sleep on,
 and the cool winds of heaven
 burn my wasting body.
 (2.121 [12])

She's already deeply immersed in the characteristic human doubt about knowing—specifically, knowing how much the other loves, and how much he or she knows about

oneself. Then there is the perennial, usually insoluble question of whether the two love equally, in perfectly symmetrical ways. So once Puru-ravas responds to Ūrvashi's first love-letter, just cited, with an echo-verse of his own, Ūrvashi breathes a sigh of relief and draws the conclusion she so badly wants:

KING:

Delicate meanings,
feelings just like mine:
this song inscribed on a leaf
seems to come straight from her lips
to mine as she looks into my eyes—
her eyes wide and drunk with love.

ŪRVASHI: A perfect oneness in love (*atra nau sama/ vibhāgā prītiḥ*). (2.126 [13]–127)

The implication, as the love-relation begins to expand and develop inside the two lovers' minds, is that such a state is the ultimate human achievement.

The *viṣkambhaka* that opens Act III can then provide information on Bhārata's helpful curse on Ūrvashi—a curse that is really a blessing from her point of view: "Since you failed to follow my instruction, you will have no place in the world of the gods." Indra modifies the curse out of compassion for his favorite actress (or is it selfishness? He wants her back in heaven). "I owe a favor to the man you were thinking about. He helped me in battle. You may stay with Puru-ravas, as you wish to, until he sees a child born from you." As always, the exact wording is crucial: Puru-ravas has to actually see the child before Ūrvashi can be redeemed. The

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mere birth is not enough. And Úrvashi will use this condition to prolong her “exile” on earth—she will hide the child she bears as long as possible, in the hope that Puru-ravas won’t see him. This means, in effect, that Indra’s emendation to Bhárata’s alleged curse is the real curse, setting a limit to Úrvashi’s time with her lover. They’re tricky, these statements by gods and sages. But the poet knows, and clearly shows us, their real meaning. The final act of the play is devoted to working out the implications of these legal dilemmas, as we shall see.

So when in Act III Úrvashi comes down to the rooftop where Puru-ravas is, as usual, complaining about love-sickness as he waits for his chief queen to appear, what we see is the prelude to an auspicious wedding. In fact, the queen, having made her point, clears the way for this happy union. Were Kali-dasa really in the business of supplying happy endings, he could have ended the play right here. One circle has closed. A goddess has come down to earth and assumed the role of a human wife. Just in case we have any doubts about the relative hierarchy of the two worlds—heaven and earth—the clown, as often, clarifies matters by speaking the simple, somewhat primitive truth:

CHITRA-LEKHA: I have to rush off to heaven to worship the Sun in the hot season that comes right after spring. I’m relying on you to take care of my friend so that she doesn’t miss heaven.

CLOWN: What’s there to miss in heaven? There’s nothing to eat, nothing to drink. You just sit around without blinking, pretending you’re a fish.

(3.160–161)

Clearly, there are advantages to being human. The king restates the matter a little more delicately:

KING: My dear,
 Heaven is heaven.
 Who can make you forget it?
 But no other woman can say
 she has a man who worships her
 like Puru-ravas. (3.162–163 [18])

One verse later, after Puru-ravas says he feels like a king only in the presence of his beloved, Úrvashi happily concurs: “I can’t do any better than that.”

We might take a moment to reflect upon the role of the “other woman,” that is, the king’s first wife and queen. She appears in play after play—Kali-dasa’s royal hero-lover is always married before he meets his new love, and the same pattern recurs regularly in Sanskrit drama over the next millennium and more (look, for example, at “The Lady of the Jewel Necklace” (*Ratnāvali*) and “The Lady who Shows her Love” (*Priyadarśikā*) of Harsha).⁸ What is the problem addressed by this enduring theme? The king is no king without a queen; usually he has a large harem to boot. So why should Úrvashi, or Shakúntala, or any of a hundred other fetching young heroines, make such a difference? It seems that the king has these two sides, each clearly necessary and needing to be nurtured separately: there is the ritual, ideological, and political dimension of kingship, linked to the official queen, and a personal dimension that requires the whole sequence of falling in love, suffering from it, losing the beloved, and then ultimately,

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perhaps, regaining her—and with her, a son. The birth of the son, interestingly, seems to be intimately tied to this second royal persona, as if generativity itself were a function of the full emotional range of the man's experience and of the self-knowledge that is available through it.⁹ Kali-dasa shows himself to be aware of the queen's forlorn fate—listen carefully to how she speaks in Act III, the irony and self-possession—but at the same time his plots are driven by the dual nature of kingship and by the wish, ultimately, to integrate the two aspects. In this sense, all three of Kali-dasa's plays are complex essays in political science.



Given the above sequence and the initial culmination of the romance at the end of the third act, we can now ask ourselves about the meaning of Act IV, clearly the acme of this play and its most distinctive feature. Here we see Puru-ravas in the full blast of his madness, reduced to speaking Prakrit (along with his usual Sanskrit), addressing every object he sees in a desperate quest for the lost Ūrvashi. At the end of the act, the king even offers Ūrvashi a list of these imagined interlocutors:

Peacock, cuckoo, goose, ruddy goose,
bee, elephant, mountain, river, deer—
I was wandering through this forest,
in tears. Was there any one of them
I didn't ask about you? (4.172 [73])

As he dances his way back and forth across the stage, sometimes falling to his knees in supplication or despair,

a voice from backstage (*nepathye*) keeps breaking in with pointed, descriptive verses in Maharashtri Prakrit that reflect his unhappy situation. Thus, for example:

Hidden in this forest of wonders,
tears of grief filling his eyes,
lost to all thought of happiness,
the elephant king takes the measure
of the sky. (4.66 [23])

These verses have a Haiku-like charm that emerges from their very simplicity. They provide a strong musical counterpoint to the mostly more complex Sanskrit verses that the king sings, as if these two registers were interweaving with and complementing each other.

There is a well-known textual problem here. Only the northern manuscripts of the play and the derived printed versions contain the whole set of Prakrit verses in Act iv; the southern commentator Kátaya-vema in the late-fourteenth/early fifteenth centuries offers no Sanskrit *chāyā* on these verses, and from this we deduce that the text he used did not have them or that he felt them to be either extraneous or too simple to require comment. VELANKAR's critical edition, on which we have based our translation, retains them—and we feel that this was a wise decision on the part of the editor, on aesthetic grounds. Without these verses, the king's madness lacks intensity and conviction. The Maharashtri verses sung offstage constitute a distanced commentary on what is happening on the stage, in the foreground, and as such deepen our sense of the king's state of mind. They also suggest that, in his altered state, Puru-ravas has merged with

the natural world of birds, animals, and landscape around him, and that his communication with this natural world has also deepened.

This transformation is unique in Sanskrit drama for its uncompromising, far-reaching character, although lesser instances of the same kind of madness do turn up in other plays ("Shakúntala," Act VI, and "Málati and Mádhava" (*Mālatīmādhava*) of Bhava-bhuti, Act IX). Puru-ravas has moved out of the normative mode of kingship, indeed, out of the rational, lucid consciousness of a person who knows the usual set of dos and don'ts. He also consistently fails to see reality as ordinary human beings do. He is seeing a different sort of reality, one in which the entire natural world is suffused by sentient beings who are, or could be, aware of Úrvashi's absence—and who embody parts of Úrvashi's own being. It is as if he were falling in love with Úrvashi all over again, seeing her beauty distributed and represented in nature everywhere around him. He is thus seeing more intensely than ever before (as do we along with him), and feeling more intensely than before. He must have seen rivers, birds, and mountains many times, but now he sees them differently. The river has become, for a moment, Úrvashi herself:

The waves are her knitted brows.
This row of ruffled birds is her belt.
The foam is her sari that came undone
 in her anger,
now gathered in her hands.
She's moving away, very agitated,
still thinking about my offense.

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It's her—so furious she's turned
into a river.

Fine. Let me try to make up with her. (*kútilika*)
Be kind to me, my dearest, my beauty,
sweet river.

Look, I'm bowing at your feet.

Your birds cruelly disturb me.

A deer, full of longing, waits on your banks,

The bees are driving me mad.

(4.129 [54]–131 [55])

Birds, deer, and bees all partake of Úrvashi's presence; for that very reason they are disturbing to the lover but, worst of all, they are not fully her, in the way he wants her. Even in the depth of delusion, he continually feels the tormenting absence; in fact, by seeing her everywhere in nature, he knows her absence more acutely. As a result, the momentary hallucination inevitably gives way to a disappointing, sobering realization:

What's going on? She doesn't say a word. Or—the truth is that it's only a river, not Úrvashi. Otherwise how could she leave Puru-ravas and flow toward the sea? (4.136)

This rhythm of absorbing "illusion" followed by its sad dissolution, systole of projection and diastole of disenchantment, carries us through the entire act.

Again and again, the poet, speaking through the king, establishes subtle correspondences between Úrvashi and some natural element. Just before the apostrophe to the river, Puru-ravas has been talking to a mountain whom he calls

“curved like a woman” (*prthu/nitamba*)—indeed, like his heavy-hipped woman, *nitambavatī*, the very next word in the verse (4.122 [51]). Such juxtapositions are everywhere, always suggesting a powerful affinity between what the king sees and the absent lover he holds in his mind. This same mountain is then asked a version of Puru-ravas’s persistent question:

King of all mountains,
my wife,
so beautiful in every way.
is alone
in this splendid forest.
Haven’t you seen her? (4.126 [53])

The particular charm of this verse depends on the flexibility of Sanskrit syntax; the text can be read either as a question or an answer:

*sarva/ḥṣīti/bhṛtām nātha dṛṣṭā sarv’āṅga/sundarī
rāmā ramye van’ānte ’smin mayā virahitā tvayā.*

As an answer, directed to the “best of kings,” the verse would read: “I’ve seen the woman, so beautiful in every way ... alone, separated from you.” And this, indeed, is how Puru-ravas hears it coming back to him as an echo:

What is that? I heard him say, “Seen her...” (*looking into space, in despair*) No—it’s the echo of my own voice in the mountain caves. (4.128)

Hopes dashed again. Or are they? We are approaching the moment of true reunion, perhaps intimated by the double entendre of the verse. Two linguistic registers are superimposed, and the two lovers will also soon share a single yet

dual reality. The doubling, however, as so often in Sanskrit, has an even more pressing meaning. First, the mountain is truly akin to Úrvashi, replicating her shape, perhaps in some sense actually mingling into her. Secondly, if we bear in mind that Puru-ravas is now close to the location where he actually lost her in the first place, it is entirely possible that the mountain did see her. This mountain is no longer an inert, passive object but a living, sentient being, capable of knowing, being, and talking.

This effect is one result of the “madness.” The world has come alive, for us no less than for the anguished hero. But this vast aliveness is also suffused with the experience of loss. Now let us examine again each of the two lovers. Puru-ravas, dancing, incoherent, seems to have touched some part of himself that he was not aware of in his former, orderly existence. Falling in love with Úrvashi was the first condition for reaching toward this part, but this process alone does not suffice. One might say that he has to lose her to come fully alive. For her part, Úrvashi has truly become a part of nature, a vine that can see but cannot act or speak. This is what she tells Puru-ravas at the moment of their reunion, after he has given his list of the creatures and objects he asked about her:

ÚRVASHI: I saw it all in my mind.

KING: What do you mean by “seeing in your mind?” I don’t understand.

ÚRVASHI: Listen. Once the gods’ Commander, Kumára, was living here on the outskirts of Mount Gandhamádana, in a place called “Spotless.” He had taken

an eternal vow to remain a bachelor. He made a rule.

KING: What kind of rule?

ÚRVASHI: Any woman who comes into this area will be turned into a vine. Only a gem made from the red lac on Párvati's feet could release someone from that state. Then I came into Kumára's grove in a deluded state—because of my teacher's curse. I forgot the god's rules, forgot that no woman should come here. No sooner did I enter than my body became a vine at the outer edge of the forest, right here.

KING: My dear, it all fits.

You're the one who, when I slept,
exhausted after making love,
thought I'd gone away to a distant land.
How could you bear
to be separate from me
so long, for real? (4.173–179 [74])

Some problem apparently remains about what counts as real. In any case, Úrvashi was able to watch her lover in all his mad ravings. A variant reading, from the Andhra recension, makes her painful state even more clear: *abhyantara/ karanayā mayā pratyakṣī/ kṛta/vṛttāntaḥ khalu mahārājah*, “I saw it all [and suffered through it] without being able to act.” There is a profound complementarity about the two lovers' contrasting states. Úrvashi has also apparently experienced a part of herself that belongs to loving—a part she was probably unaware of before. The earlier process of humanizing a goddess has unfolded into a second stage, one in which she is also “naturalized” and confronted with the

full frustration of helplessness and loss. In fact, it now seems that the dawning awareness of this dimension of separation, experienced as inherent to loving, is what underlies the altered states of being that both lovers undergo.

Both describe what has happened to them as a coming back to life. Listen to how Puru-ravas puts it:

KING (*coming to*): My love—I'm alive.

I was drowning in darkness
without you. Luckily, you came back
like life coming to a body. (4.168–169 [72])

Úrvashi states a similar feeling in prose:

ÚRVASHI: Oh—it's the Reuniting Ruby. That's why,
when you just embraced me, I came back to myself.
(4.181)

The king was drowning (*tamasi majjatā*), and the darkness has now lifted—like Úrvashi's recovery from her faint in Act 1, formulated in these same terms (1.51 [7]). The entire play, in effect, transpires between these two dark moments; it is interesting to see that the darkness has shifted from her to him. Úrvashi, released from her vine-like immobility, is back to herself, that is, back to her human form. Her restoration closely parallels the king's.

We might say that this achievement is the true point of the entire scene. Some readers will no doubt be reminded of the "Winter's Tale." At the same time, the enhanced awareness, or aliveness, that we are describing retains a striking measure of complexity. We see it adumbrated in verse 61, just seconds before the *saṅgamaṇīya* gem turns up and reverses the situation. Puru-ravas notices a flowering *kadamba*

tree, a sign that the hot season has ended and the rains have come:

I can see the *kadamba* tree
 that blossomed from the rains.
 Summer is over.
 My love puts one red flower,
 stamens uneven,
 to crown her hair.
 Only one.
 That's how she likes it. (4.147 [63])

The flower is glowing red, like the Reuniting Ruby: this moment is suffused with this life-giving color. But Kalidasa has qualified the *kadamba* blossom by the surprising compound *a/samagra/kesara/viṣamam*, literally “uneven in its asymmetrical stamens.” Such precise naturalistic observation, coming in two relatively simple lines toward the end of the act, has its own compelling interest; but it also seems pregnant with a suggestion of unevenness, of a different order, in the relations of these two lovers. Such qualifiers are rarely without meaning; in the present case, the characterization stands out, calling attention to itself at this point of transition. Ūrvashi likes to wear a single *kadamba* flower, imperfect as it is, on the top of her head, a *śikh'* *ābharāṇa*—as if to remind us of the incongruity built into the relationship. She is still a goddess, in love with an imperfect human being whom she has taken for her husband. Although she has moved very far along the divine-human continuum, the inherent tension between the two existential categories is never lost. Indeed, it is about to be enhanced in the concluding act of the drama.

Here we touch upon another level of meaning, one that comes through only when we read the play as a whole—perhaps together with the “Shakúntala,” its twin. We have spoken at some length about “How Ūrvashi was Won” as a nuanced portrait of a goddess in the process of becoming human. It seems that only human beings are capable of the whole gamut of emotions and perceptions that come with loving. If this statement seems a little shocking, we can call to witness the great theorist Anánda-várdhana, who advises poets that gods and kings are to be treated as similar or, indeed, equal, when it comes to erotic depictions, *śṛṅgāra/rasa*.¹⁰ One thus knowingly projects onto the gods a human template. Anánda-várdhana, of course, is addressing issues of aesthetic representation in poetic praxis generally. His comment, however, hints that human beings are incapable of perceiving and imagining sexual experience on the part of non-humans—gods, animals, birds, rivers, oceans, mountains¹¹—except in terms of their own being. Even for gifted poets, this liability is a severe handicap.

But Kali-dasa is actually telling us something rather different and surprising, of a different order entirely—something that goes far beyond the normal concerns of the poeticians and, let it be stressed, beyond the exigencies of rasa-theory. Indeed, Kali-dasa’s works can in no way be subsumed by the notion of rasa. For him, loving that counts is a human affair, and as such it is always incomplete and, in some sense, unfulfilled. Time affects it; it is never forever. One might even call it “tragic” in the end, in more than one sense. In the final acts of both these plays, the poet delicately and deftly makes this point. Once Ūrvashi

realizes that her son by Puru-ravas has been seen by his father, and Indra's name is mentioned, she bursts into tears, knowing that her love has come to an end. She remembers the curse of Bhárata with Indra's devastating amendment to it. Aesthetically, this moment marks the end of the refined erotic mode, *śṛṅgāra*, in the play; more to the point, it marks the end of Ūrvashi's humanity and, as a result, of her ability to love. Once she resumes her identity as a goddess and is returned to heaven, she will lose the faculty she has gained on earth. And this possibility is imminent, now that the conditions of the curse have been realized. She will become, more or less, another Chitra-lekha or Rambha. Technically, of course, the story continues with Nárada's arrival as the bearer of good news. This gives the impression of a happy resolution. "And as for Ūrvashi—she will stay with you as your wife as long as you live" (*iyaṃ c' Ōrvaśi yāvad/āyus tava saha[dharma]cārini bhavatu iti*). Remember, however, that Ūrvashi is immortal and ever young. The extension Indra allows her highlights the incongruity that was there from the beginning; the word *āyus*, "life," which is also the name of Ūrvashi's son,¹² defines a limit. She will be there to watch her husband grow old before her eyes—and die. As for Puru-ravas, he states, just a moment before, a general truth:

KING (*with a sigh*): Why is that life always spoils
happiness?
I was just beginning to feel happy
with the son you gave me—
and suddenly I lose you,
in all your beauty.

A tree, scorched by the sun,
 then revived by the first rain,
 has been struck dead
 by lightning. (5.131–132 [16])

Maybe, by comparison with Úrvashi, Puru-ravas can count himself lucky; but just as the initial curse of Bhárata was actually a blessing, here the apparent blessing holds within it the seed of a curse. The drama can now conclude, as human dramas always do.

The darker subtleties of this last act are not limited to the field of *śṛṅgāra* alone. The son who has appeared—and whose appearance is another major achievement toward which the narrative has been striving all along—has his own wistful comment. He is happy to have found his father, but:

If this is the way I feel
 just by hearing that he's my father
 and I'm his son, just imagine
 what love a child might feel
 after growing up in his father's lap? (5.71 [10])

The moment of discovery and restoration brings home the pre-existing lack that will never be repaired.

Similarly with the denouement of the “Shakúntala” in Act VII: years have passed since the terrible failure of recognition in Dushyánta's court and the subsequent recovery of the ring. The two lovers are at last reunited around their son, Bhárata (the counterpart to Ayus), and they have many polite things to say to one another— nothing, however, even minimally enlivened by the passionate tones of the early acts. In effect, their romantic love has ended, as we

see, among other signs, by the poignant statement Shakúntala makes when the king offers to give her back the ring: "Keep it with you—I don't trust it." It's not only the ring she doesn't trust. Indeed, such is the fate of these overdetermined tokens. The Reuniting Ruby has a similar effect of signaling a less than happy conclusion. If only Puru-ravas had been able to shoot down the vulture and recover the gem, everything would have continued as before. The lovers could have maintained their sweet illusion. But since it is Ayus, the son, who shoots the bird and is thus revealed to his father, the Reuniting Ruby is actually a double-edged sword. In the first instance, it released Úrvashi from her paralysis and brought the lovers back together. In the second instance, it brings the son to his father but at the same time divides the two lovers. This gem is thus no less ironic in signification than Dushyánta's ring. Probably all such signs have this double-edged, potential ambiguity, which stands in direct relation to their importance.

"How Úrvashi was Won" unquestionably celebrates human love. It enacts, with penetrating insight and lyrical precision, the early stages of ecstasy and fulfillment. Kālidāsa knew a lot about this kind of ecstasy, as we see throughout his corpus. The play also insists on the primacy of the human in this domain and works out the consequences of this perception. But the poet goes far beyond any simple romantic affirmation. The greatness of his work comes from his ability to express the ambiguities of the love relation, including its intimate links to the aspects of separation and madness that are, in his vision, part of the ecstasy; more to the point, he is able to touch the ultimately tragic side of love.

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A word on the text we have chosen to follow. After some hesitation, and in consultation with the editors of this series, we opted for the H.D. VELANKAR critical edition (1961), prepared on the basis of a representative sample of the manuscripts and printed editions from both the northern recension (BOLLENSSEN, 1846) and the southern recension (the so-called Pandit group, after the edition by S.P. PANDIT in the Bombay Sanskrit Series, 1901). Both VELANKAR and GITOMER have described the confusing textual situation in detail, and there seems little point in rehearsing the problem here.¹³ However, the play certainly merits another attempt at a critical edition based on a much wider range of manuscripts, and we regret not having had the opportunity to carry out this task ourselves. As mentioned above, VELANKAR sticks, in general, to the leaner southern recension except in Act iv, where he has produced a version reflecting the much ampler "northern" text; this inconsistency alone shows something of the problems remaining to be resolved. In translating, we were impressed by a version edited and commented on by the Telugu scholar PĀṬIBANḌA MĀDHAVA ŚARMA (Hyderabad, 1968), which offers consistently better readings apparently derived from an Andhra Vulgate version of the text (MĀDHAVA ŚARMA gives no indication of the provenance of the text he prints); while this printed version unfortunately records only the Sanskrit *chāyā* of Prakrit verses, it does give a relatively complete reading of Act iv in its fuller form. We have occasionally cited this Andhra text in the notes and, rarely, allowed ourselves to insert small fragments of text into the transla-

tion (noted each time as MŚ) when they seemed to provide much-needed connectives or correctives.



We wish to dedicate this translation of one of the great Sanskrit works to our good friends and teachers, H.V. NAGARAJA RAO of Mysore and J. PRABHAKARA SASTRY of Visakhapatnam.

Notes

- 1 “Málavika and Agni-mitra,” translated by D. BALOGH & E. SOMOGYI, Clay Sanskrit Library, forthcoming. “The Recognition of Shakúntala” (Kashmir Recension), translated by S. VASUDEVA, Clay Sanskrit Library, 2006.
- 2 KOSAMBI (1962: 42–82); WRIGHT (1967); GOLDMAN (1969); KEITH (1913).
- 3 *Śatapatha Brāhmaṇa* 11.5.1.
- 4 *Brhaddevatā* 7.147–143.
- 5 *Mahābhārata* 1.70; cf. *Viṣṇupurāṇa* 4.6.34–94; *Matsyapurāṇa* 24.10–32; *Padmapurāṇa* 5.12.62–86; *Vāyupurāṇa* 2.29.1–45. *Skandapurāṇa* 3.1.28 (*Setumāhātmya*); *Kathāsaritsāgara* 3.4–30; discussion by JANAKI (1962–64). On the sequentially androgynous *Ilal Ilā*, see DONIGER (1980: 303–05).
- 6 Later versions such as the Tamil *Purūravacakkiravarti-katai* expand on the story in creative ways and deserve a separate study.
- 7 See discussion in VELANKAR (1961: xxxviii–xxxiii); GITOMER (1984: 348–52); JANAKI (1962–64).
- 8 Translated by W. DONIGER, Clay Sanskrit Library, 2007.

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- 9 A similar paradigm applies to male deities, who normally have two wives—a “high” official bride, such as Rúkmini or Párvati, and a “lower,” darker, and more beloved wife such as Satya-bhama and Ganga.
- 10 *Dhvanyāloka* 3, after *kārikā* 14. This is in contrast to depictions of the heroic, in which superhuman qualities can be brought in for superhuman beings.
- 11 In the Telugu *Vasucaritramu*, the river Girika falls madly in love with a mountain.
- 12 This consequential ambiguity goes back as far as the Rig Vedic hymn 10.95.
- 13 See introduction to the VELANKAR edition (pp. xxxiii–xxxvii) and GITOMER (1984: 345–48).

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INTRODUCTION

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Abbreviations

AR	The Andhra vulgate recension
ed.	The critical edition of H.D. VELANKAR (1961)
em.	Emendation
Kale	The edition of M.R. KALE (1967)
Kāṭ	KĀṬAYAVEMA's text in the Sanskrit Academy edition (1966)
Kon	The <i>Koṇeśvari</i> commentary's text in the Sanskrit Academy edition (1966)
MŚ	MĀDHAVA ŚARMA (1968)

HOW ÚRVASHI WAS WON



PRELUDE TO ACT ONE

1.1 **V**EDĀNTEṢU YAM āhur eka|puruṣaṃ
vyāpya sthitaṃ rodasī,
yasminn «īśvara» ity an|anya|viśayaḥ
śabda yath' |ārth' |ākṣaraḥ,
antar yaś ca mumukṣubhir niyamita|
prāṇ' |ādibhir mṛgyate,
sa Sthāṇuḥ sthira|bhakti|yoga|su|labho
niḥ|śreyasāy' āstu vaḥ. [1]

nāndy|ante

SŪTRA | DHĀRAḤ (*nepathy' |ābhimukham avalokya*): mārīṣa,
itas tāvat.

PĀRIPĀRŚVAKAḤ (*praviśya*): bhāva, ayam asmi.

1.5 SŪTRA | DHĀRAḤ: mārīṣa, bahuśas tu pariśadā pūrveṣāṃ kavī-
nāṃ drṣṭaḥ prayoga|bandhaḥ. so 'ham adya Vikramorva-
śīyaṃ nām' ā|pūrvaṃ nāṭakaṃ prayokṣye. tad ucyatāṃ
pātra|vargaḥ, sveṣu sveṣu pāṭheṣv a|saṃmūḍhair bhavi-
tavyam iti.

PĀRIPĀRŚVAKAḤ: yad ājñāpayati bhāvaḥ.

iti niṣkrāntaḥ.

SŪTRA | DHĀRAḤ: yāvad idānīm ārya|miśrān vijñāpayāmi.

praṇayiṣu vā dākṣiṇyād
atha vā sad|vastu|puruṣa|bahumānāt
śṛṇuta manobhir avahitaiḥ
kriyām imāṃ Kālidāsasya. [2]

BOOKS SPEAK OF him as the one person who fills
all space.

I.1

The word “God” applies literally and only to him.
Those who want to be free control their breath
and search for him deep inside.

He is Sthanu, the Pillar, easy to find by
steady attention.

May he bless you
with what is best.

At the end of the benediction enter the DIRECTOR.

DIRECTOR (*looking backstage*): My friend, come here.

ASSISTANT (*entering*): I’m here.

DIRECTOR: My friend, this audience usually sees plays by
earlier poets. But today, I intend to stage a play that has
never been performed, called “How Úrvashi Was Won.”
Tell the actors to be totally attentive to their lines.

ASSISTANT: As you command.

Exit.

DIRECTOR: I have something to say to this learned audience.

Because you love us
or out of respect for the subject and the hero
of this play,
please listen carefully*
to this new work of Kali-dasa’s.

1.10 NEPATHYE: 'ajjā, parittāadha, parittāadha!]

SŪTRA|DHĀRAḤ (*karmaṃ dattvā*): aye, kiṃ nu khalu mad|
vijñāpan'|ānantaram ārtānāṃ kurarīṇām iv' ākāśe śabdaḥ
śrūyate. (*vicintya*) bhavatu. jñātaṃ.

ūr'|ūdbhavā Nara|sakhasya muneḥ sura|strī
Kailāsa|nātham upasṛtya nivartamānā,
bandī|kṛtā vibudha|śatrubhir ardha|mārge.
krandaty atah karuṇam apsarasām gaṇo 'yaṃ. [3]

iti niṣkrāntaḥ.

prastāvanā.

ⁱ Naráyana

PRELUDE TO ACT ONE

FROM BACKSTAGE: Help! Help!

I.10

DIRECTOR (*listening*): What's this? No sooner did I speak than I hear a cry in the sky like the screeching of helpless lambs.*(*thinking*) Yes. Now I know.

This woman of the gods who was born from the thigh of Nara's friendⁱ was captured by the gods' enemies on her way back from Kubéra's palace. What I hear is the heart-breaking screams of her friends.

Exit.

End of the Prelude.



ACT ONE

1.15 *tataḥ praviśanty APSARASAḤ.*

APSARASAḤ: 「ajjā, parittāadha, parittāadha! jo sura|pakkha|
vādī, jassa vā ambara|dale gadī atthi.」

tataḥ praviśaty apaṭṭi|kṣepena rath'|ārūḍho RĀJĀ SŪTĀŚ ca.

RĀJĀ: alam alam ākranditena. sūry'|ôpasthānāt pratinivṛt-
taṃ Purūravasaṃ mām upetya kathyatām, kuto bhava-
tyaḥ paritrātavyā iti.

RAMBHĀ: 「asur'|âvalevādo.」

1.20 RĀJĀ: kiṃ punar asur'|âvalepena bhavatīnām aparāddhaṃ?

MENAKĀ: 「suṇādu mahā|rāo. jā tavo|visesa|parisaṃkidassa
su|umāraṃ paharaṇaṃ Mahindassa, paccādeso rūva|
gavvidāe Sirīe, alaṃ|kāro saggassa, sā ṇo pia|saḥi Uvvasī
Kubera|bhavaṇādo ṇivaṭṭamāṇā keṇ' āvi dāṇaveṇa Citta-
lehā|dudiā addha|pathaṃ jjeva bandi|ggāhaṃ gahidā.」

RĀJĀ: api jñāyate katamena dig|bhāgena gataḥ sa jālmah?

SAHAJANYĀ: 「puvv'|uttareṇa.」

RĀJĀ: tena hi mucyatām viśādaḥ. yatisye vaḥ sakhī|pratyā-
nayanāya.

1.25 APSARASAḤ: 「sarisaṃ edaṃ Soma|vaṃsa|saṃbhavassa.」

RĀJĀ: kva punar mām bhavatyāḥ pratipālayiṣyanti?

Enter the APSARAS WOMEN.

1.15

APSARASES: Help! Help! Anyone here a friend of the gods,
who can find his way in the sky?

The KING, mounted on his chariot with his CHARIOTEER, enters, tossing aside the curtain.

KING: Don't worry. I'm Puru-ravas, coming back after worshipping the sun. Tell me who is threatening you.

RAMBHA: Those violent demons.

KING: What have they done to you?

1.20

MÉNAKA: Listen, great king. Our friend—Indra's most delicate weapon against any threat from an aspiring sage, the only one who can surpass Lakshmi's proud beauty, the very ornament of heaven, Úrvashi—was returning from Kubéra's palace when, halfway home, she was kidnapped along with her friend, Chitra-lekha, by some demon or other.

KING: Do you know which way the kidnapper went?

SAHA-JANYA: North-east.

KING: In that case, stop worrying. I'll try to bring back your friend.

APSARASES: That's what we'd expect to hear from a king born
in the family of the Moon.

1.25

KING: Where will you wait for me?

APSARASAḤ: ʿimassiṃ Hemakūḍa|sihare.₂

RĀJĀ: sūta, Aiśānīm diśaṃ prati coday' āśvān āśulgamanāya.

SŪTAḤ: yad ājñāpayaty āyusmān.

1.30 *iti yath"lôktaṃ karoti.*

RĀJĀ (*ratha|vegāṃ nirūpayan*): sādhu, sādhu! anena ratha|
vegena pūrva|prasthitaṃ Vainateyam apy āsādayeyaṃ,
kiṃ punas tam apakāriṇaṃ Maghonaḥ. mama hi

agre yānti rathasya reṇuvad amī
cūrṇi|bhavanto ghanās,
cakra|bhrāntir ar'āntareṣu janayaty
anyām iv' ār'āvaliṃ.
citra|nyastam iv' ā|calaṃ haya|śirasy
āyāmavañ cāmaraṃ,
yaṣṭy|agre ca samaṃ sthito dhvaja|paṭaḥ
prānte ca veg'ānilāt. [4]

niṣkrānto rathena RĀJĀ SŪTĀŚ ca.

RAMBHĀ: ʿhalā, jaha|ṇiddiṭṭhaṃ padesaṃ saṃkamamha.₂

1.35 *iti śail'āvataraṇaṃ nāṭayitvā sthitāḥ.*

RAMBHĀ: ʿavi nāma so rā'ēśi samuddhare ṇo hiaa|sallaṃ?₂

MENAKĀ: ʿmā de saṃsao bhodu. ṇaṃ uvaṭṭhida|saṃpahāro
Mahindo Majjhama|loādo sa|bahumāṇaṃ āṇāvia taṃ
evva viaa|seṇā|muhe ṇiojedi.₂

ⁱ Earth, between heaven and the Nether World

ACT ONE

ĀPSARASES: Right here, on the peak of the Golden Mountain.

KING: Driver, turn the horses north-east and go as fast as you can.

CHARIOTEER: As you say, my young master.

Follows this instruction.

1.30

KING (*miming the speed of the chariot*): Excellent! At this speed we could overtake the great eagle Gáruda, even if he had a big head-start—let alone this demon who has offended Indra. For

Clouds turn to dust as my chariot speeds through
the sky,
wheels turning so fast I see spokes within spokes.
Still, like in a painting, are the feathers tied to
the horses' heads,
and my flag, as if held by two poles, is stretched taut
by the wind.

Exeunt the KING, CHARIOTEER, and chariot.

RAMBHA: Let's go wait for him where we told him.

They mime a descent to the mountain.

1.35

RAMBHA: Will the noble king relieve the pain in our heart?

MÉNAKA: Don't worry. Whenever Indra has to fight a battle, he invites this man from the Middle Worldⁱ and honors him with command over his own army, doesn't he?

RAMBHĀ: ʃsavvahā viaī bhodu.

SAHAJANYĀ (*kṣaṇa/mātram sthitvā*): ʃhalā, samassasadhā sam-
assasadhā. eso uccalida|hariṇa|kedaṇo tassa rāʃlêsiṇo So-
madatto raho dīsadi. ṇa kkhu so a|kidʃ|attho ṇivattissadi.

1.40 *sarvā uccaṣuṣo vilokayanti.*

*tataḥ praviśati RĀJĀ rathena sūtaś ca, CITRALEKHʳ/āvalambita/
hastā bhaya|nimilitʳ/ākṣī cʳ ŌRVAŚĪ.*

CITRALEKHĀ: ʃsamassasadu, samassasadu pia|sahī.

RĀJĀ: sundari, samāśvasiḥi, samāśvasiḥi.

gataṃ bhayaṃ, bhīru, surʃlāri|saṃbhavaṃ;
tri|loka|rakṣī mahimā hi Vajriṇaḥ.
tad etad unmīlaya cakṣur āyataṃ,
mahʳ|ōtpalaṃ pratyuṣasʳ īva padminī. [5]

1.45 CITRALEKHĀ: ʃammahe, ūsasida|metta|jīvidā aḥja vi saṇṇaṃ
ṇa paḍivajjadi.

RĀJĀ: balavad atra|bhavatī paritrastā. tathā hi

muñcati na tāvad asyāḥ
kampaṃ kusuma|sama|bandhanaṃ hṛdayaṃ,
paśya, hari|candanena
stana|madhyʳ|ōcchvāsina kathitaṃ. [6]

ACT ONE

RAMBHA: May he always succeed.

SAHA·JANYA (*after a moment*): Take heart. I can see his chariot, Soma-datta, with the deer-flag flying high. He wouldn't come back empty-handed.

All look up.

I.40

The KING enters in his chariot, with his CHARIOTEER, as does ÚRVASHI, holding CHITRA·LEKHA's hand, her eyes closed in fear.

CHITRA·LEKHA: Dear friend, everything is fine.

KING: Be calm, sweet girl.

There's nothing to fear.

Don't be timid.

The danger from the demons
has passed. Indra has power
to protect all three worlds.

Open your wide eyes,
as the lotus to the morning sun.

CHITRA·LEKHA: She's breathing, so we know she's alive. But 1.45
she's still not responding.

KING: She must have been terrified. For

Her heart, tender as a flower,
is still trembling,
as you can see from the sandal paste
rising and falling between her breasts.

CITRALEKHĀ: ʿhalā, pajjavatthāvehi attāṇaṃ. aṇ|accharā via
paḍihāsi,]

URVAŚĪ *pratyāgacchati*.

1.50 RĀJĀ: ayi, prakṛtim āpadyate te sakhī.

āvir|bhūte śāṣini tamasā
mucyamān” ēva rātrir,
naiśasy’ ārcir huta|bhujā iva
cchinna|bhūyisṭha|dhūmā,
mohen’ āntar vara|tanur iyaṃ
lakṣyate mukta|kalpā,
gaṅgā rodhaḥ|patana|kaluṣā
gr̥hṇat” īva prasādaṃ. [7]

CITRALEKHĀ: ʿsahi, vīsaddhā hohi. parābhūdā khu ti|dasa|
paripanthiṇo had’|āsā,]

URVAŚĪ (*cakṣuṣī unmīlya*): ʿkiṃ pahāva|daṃsiṇā Mahinde-
ṇa?]

CITRALEKHĀ: ʿṇa Mahindeṇa. Mahinda|saris’|āṇubhāvena
imiṇā rā’|ēsīṇā,]

1.55 URVAŚĪ (RĀJĀNAṃ *vilokya, ātma|gatam*): ʿuvakidaṃ khu dā-
ṇavehiṃ,]

RĀJĀ (*prakṛti|sthām URVAŚĪM nirvarṇya; ātma|gatam*): sthāne
khalu Nārāyaṇaṃ ṛṣiṃ vilobhayantyas tad|ūru|saṃbha-
vām imāṃ dr̥ṣṭvā vṛḍitāḥ sarvā apsarasa iti. atha vā n’
ēyaṃ tapasvinaḥ sṛṣṭir bhavitum arhati. tathā hi

asyāḥ sarga|vidhau prajā|patir abūc
candro nu kānti|pradaḥ,
śṛṅgār’|āika|rasaḥ svayaṃ nu Madano,

ACT ONE

CHITRA-LEKHA: Get hold of yourself. You're behaving like a human being, not an *ápsaras*.*

ÚRVASHI *comes to*.

KING: Your friend is back.

1.50

As Night breaks free from the dark at moonrise,
or the flame of an evening fire blazes up
as the smoke mostly clears,
this lovely girl is almost fully awake,
like a river, muddied when its banks collapse,
that now runs clear.

CHITRA-LEKHA: Friend, you're fine now. Those wretched enemies of the gods have been routed.

ÚRVASHI (*opening her eyes*): By the great warrior, Indra?

CHITRA-LEKHA: Not by him, but by this noble king, who is like a second Indra.

ÚRVASHI (*looking at the KING, to herself*): Those demons have done me a favor. 1.55

KING (*studying ÚRVASHI, who is back to herself; to himself*):

It's not for nothing that all the *ápsaras* women, who were trying so hard to seduce the sage Naráyana, were put to shame when they saw this girl, who was born from his thigh. But then no sage could possibly have created her. For

the brilliant Moon himself was the god who
made her,
or maybe it was Kama, who presides over love,
or the month of spring, exploding in flowers.

māso nu puṣp'ākarah.
 Ved'ābhyāsa|jaḍaḥ katham nu viṣaya|
 vyāvṛtta|kautūhalo
 nirmātum prabhaven mano|haram idaṃ
 rūpaṃ purāṇo muniḥ? [8]

URVAŚĪ: 'halā, so sahī|aṇo kahiṃ khu bhavē?

CITRALEKHĀ: 'mahā|rāo a|bhāa|dāi jāṇādi.

1.60 RĀJĀ (URVAŚĪM *vilokayan*): mahati viṣāde vartate. paśyatu
 bhavatī,

yadṛcchayā tvaṃ sakṛd apy a|vandhyayoḥ
 pathi sthitā, sundari, yasya netrayoḥ,
 tvayā vinā so 'pi samutsuko bhavet.
 sakhī|janas te kim ut' ādra|sauhrdaḥ? [9]

URVAŚĪ (*apavārya*): 'abhijādaṃ khu se vaṇaṃ. aha vā can-
 dādo amiaṃ ti kim ettha accariaṃ? (*prakāśam*) 'ado evva
 ṇaṃ pekkhiduṃ tuvaradi me hiaṃ.

RĀJĀ (*hastena darśayan*):

etāḥ, su|tanu, mukhaṃ te
 sakhyah paśyanti hema|kūṭa|gatāḥ—
 pratyāgata|prasādaṃ
 candram iv' ōpaplavān muktaṃ. [10]

1.65 CITRALEKHĀ: 'halā, pekkha.

ACT ONE

An antique sage, senile from too much
chanting of the Veda, turned away
from the joys of the world—
how could he possibly create something
so exquisite?

ÚRVASHI: I wonder where our friends are.

CHITRA·LEKHA: The king who saved you should know.

KING (*studying ÚRVASHI*): Your friends seem to be rather sad. 1.60
See for yourself:

If a person sees you by accident, even once
when you cross his path,
he'll be happy he has eyes
and he'll miss you forever
when you're not there.
Won't your friends, who love you,
miss you too?

ÚRVASHI (*aside*): His words are sweet, like the nectar of life.
It's no wonder: he's born from the moon. (*aloud*) That's
who I can't wait to see.

KING (*pointing with his hand*):

Your friends are watching your lovely face
from the top of that golden mountain—
a full moon released from the clutches
of an eclipse.

CHITRA·LEKHA: Look, my friend.

1.65

URVAŚĪ (RĀJĀNAṂ *sa|spr̥ham paśyanti*): 「sama|dukkho pibaī
vva maṁ ṇaṇehiṃ...」

CITRALEKHĀ (*s'ākūtam*): 「aī, ko?」

URVAŚĪ: 「sahī|aṇo.」

RAMBHĀ (*sa|harsam*): 「eso Cittalehā|dudiam Uvvasiṃ geṇ-
hia, Visāhā|samīva|gado via cando, uvaṭṭhido rā'êṣī.」

1.70 MENAKĀ (*nirvarṇya*): 「duve vi ṇo piāṇi uvaṇadāṇi—iam
paccāṇidā sahī, aam ca a|parikkhaddo mahā|rāo tti.」

SAHAJANYĀ: 「suṭṭhu bhaṇāsi. duj|jaā khu dāṇavā.」

RĀJĀ: sūta, idaṁ tac|chaila|śikharam. avatāryatāṁ rathaḥ.

SŪTAḤ: yad ājñāpayaty āyusmān.

iti yath'ōktam karoti.

1.75 RĀJĀ (*cakr'ōdghātam rūpayitvā, ātma|gatam*): hanta, datta|
phalo me viṣam'āvatārah.

yad ayaṁ ratha|saṁkṣobhād
am̐sen' āmso rath'|ōpama|śroṇyāḥ
spr̥ṣṭaḥ, sa|roma|vikriyam
aṅkuritaṁ Manasijen' ēva. [11]

URVAŚĪ (*sa|vrīdam*): 「halā, kiṁ ci parado osara.」

ACT ONE

ÚRVASHI (*looking at the KING, with deep longing*): Drinking me in through the eyes, feeling my pain...

CHITRA·LEKHA (*mischievously*): Who?

ÚRVASHI: Our friends, of course.

RAMBHA (*joyfully*): Like the moon entering the Twin Star,* this noble king is coming here with Úrvashi and Chitra-lekha.

MÉNAKA (*looking closely*): We have two things to celebrate— 1.70
our dear friend has come back in one piece, and the king is unhurt.

SAHA·JANYA: Well said, well said. Demons are a nuisance.

KING (*to his CHARIOTEER*): Here is the peak. Land the chariot.

CHARIOTEER: As you command.

He does as instructed.

KING (*miming a jolt, to himself*): This rough landing has 1.75
done me good.

Her shoulder touched mine
as the chariot landed with a jolt.
My whole body came alive.
Am I in love?

ÚRVASHI (*shyly, to CHITRA·LEKHA*): My friend, move a little.

CITRALEKHĀ (*sa/smitam*): 'ṇ' āhaṃ sakkā.]

RAMBHĀ: 'edha, saṃbhāvemha rā'êsim.]

1.80 *sarvā upasarpanti.*

RĀJĀ: sūta, sthāpaya ratham

yāvat punar iyaṃ su|bhrūr
utsukābhiḥ samutsukā
sakhībhir yāti saṃparkaṃ,
latābhiḥ śrīr iv' ārtavī. [12]

SŪTAS *tathā karoti.*

APSARASAḤ: 'diṭṭhiā mahā|rāo viaeṇa vaḍḍhadi.]

1.85 RĀJĀ: bhavatyās ca sakhī|samāgamena.

URVAŚĪ (CITRALEKHĀ/*datta/hastā rathād avatīrya*): 'halā, e-
dha. pīḍidaṃ maṃ parissajadha. na kkhu me āsā āsi,
bhūo vi sahī|aṇaṃ pekkhissam ti.]

sarvāḥ sa/tvaram pariṣvajante.

RAMBHĀ: 'savvahā mahā|rāo kappa|sadāiṃ puhaviṃ pāla-
anto bhodu.]

SŪTAḤ: āyuṣman, pūrvasyāṃ diśi mahatā ratha|vegen' ōpa-
darśitaḥ śabdaḥ.

ACT ONE

CHITRA·LEKHA (*smiling*): I can't.

RAMBHA: Come, let us receive the king.

They approach.

1.80

KING: Driver, stop

so that this lovely woman, so full of longing
can reunite with her longing friends,
as flowering spring
touches vine after vine.

The CHARIOTEER does as instructed.

ĀPSARASES: Congratulations, your majesty, on your victorious return.

KING: My best to you on being rejoined by your friend.

1.85

ÚRVASHI (*alighting from the chariot with the support of CHITRA·LEKHA's hand*): Come, give me a hug. I didn't believe I'd ever see you again.

All embrace eagerly.

RAMBHA: Be our king for millions of years.

CHARIOTEER: Young master, I hear a loud rumbling, like a chariot approaching from the east.

- 1.90 ayaṃ ca gaganāt ko 'pi tapta|cāmīkar'|āṅgadāḥ
avarohati śail'|āgraṃ, tadītvān iva toya|daḥ. [13]

APSARASAḤ: 'ammo, Cittaraho,

tataḥ praviśati CITRARATHAḤ.

CITRARATHAḤ (RĀJ')|ābhīmukhaṃ sthitvā): diṣṭyā Mahendr'
ôpakāra|paryāptena vikrama|mahimnā vardhate bhavān.

RĀJĀ: aye, gandharva|rājāḥ. (*rathād avatīrya*) svāgatam priya|
suhṛde.

- 1.95 *parasparam hastau sprśataḥ.*

CITRARATHAḤ: vayasya, Keśinā hṛtām Urvaśīm Nāradād
upaśrutyā pratyāharan'|ārtham asyāḥ Śatakratunā gan-
dharva|senā samādiṣṭā. tato vayam antarā cāraṇebhyas
tvadīyaṃ jay'|ôdāharaṇam upaśrutyā tvām iha|sthaṃ
draṣṭum upāgatāḥ. sa bhavān imām puras|kṛtya sah'
âsmābhir Maghavantam draṣṭum arhati. mahat khalu
tatra|bhavato Maghonaḥ priyam anuṣṭhitam bhavatā.
paśya:

purā Nārāyaṇen' éyam
atisṛṣṭā Marutvate,
daitya|hastād apācchidya
suhṛdā samprati tvayā. [14]

RĀJĀ: mām, m' âivaṃ.

nanu Vajriṇa eva vīryam etad,
vijayante dviṣato yad asya pakṣyāḥ.
vasudhā|dhara|kandar'|âbhisarpī

ACT ONE

I see the gleam of golden armlets.
Someone is coming from the sky,
down to the mountain top,
a dark cloud with flashing lightning.

I.90

ĀPSARASES: Oh, it must be Chitra-ratha.

CHITRA-RATHA *enters*.

CHITRA-RATHA (*standing before the KING*): I celebrate your splendid victory. Indra will take it as a great service.

KING: Welcome, *gandhārva* king. (*disembarking*) Welcome, my dear friend.

They touch hands.

I.95

CHITRA-RATHA: My friend, as soon as Indra heard from Nārada that Ūrvashi had been kidnapped by Keshin, he ordered the *gandhārva* army into action. But meanwhile we heard the singers performing your Song of Victory. So I came to see you here. It would be only appropriate for you to bring Ūrvashi to Indra, together with us. You have done Indra a great favor. For

First she was given to Indra
by the sage Naráyana, and now again
by you, a friend, cutting her loose
from the demon's grasp.

KING: Don't say that.

If his allies win a war
against his enemies,
it's Indra's power at work.
Even the echo of a lion's roar

pratiśabdo 'pi harer bhinatti nāgān. [15]

1.100 CITRARATHAḤ: yuktam etat. an|utsekaḥ khalu vikram'|ālaṃ|
kāraḥ.

RĀJĀ: n' āyam avasaro mama Śatakratuṃ draṣṭuṃ. tvam ev'
ātra|bhavatiṃ prabhor antikam prāpaya.

CITRARATHAḤ: yathā bhavān manyate. ita ito bhavatyah.

APSARASAḤ *prasthitāḥ*.

URVAŚĪ (*jan'āntikam*): 'halā Cittalehe, uvaāriṇaṃ pi rā'|
ēsim ṇa sakkuṇomi āmanteduṃ. tā tumaṃ me muhaṃ
hohi.

1.105 CITRALEKHĀ (*jan'āntikam*): 'mahā|rāa, Uvvasī viṇṇavedi,
mahā|rāeṇa abbhaṇuṇṇādā icchāmi pia|sahim via mahā|
rāassa kittim Mahinda|loaṃ ṇeduṃ.

RĀJĀ: gamyatāṃ punar darśanāya.

sarvāḥ sa|GANDHARVĀ ākās'ōtpatanam rūpayanti.

URVAŚĪ (*utpatana|bhaṅgaṃ rūpayitvā*): 'ammahe, ladā|viḍa-
ve me e'|āvali veaantiā laggā. (*parivṛtya*) 'Cittalehe, moā-
vehi dāva ṇaṃ.

CITRALEKHĀ (*sa/smitam*): 'diḍhaṃ khu laggā. dum|moā via
me paḍihādi. bhodu, jadissaṃ dāva.

1.110 URVAŚĪ: 'sumarehi dāva edaṃ attāṇo vaanaṃ.

ACT ONE

booming from mountain caves
can shatter elephants.

CHITRA-RATHA: That's well spoken. It's humility that enhances power. I.100

KING: My friend, this is not the right moment for me to see Indra. You, please, bring this young lady to him.

CHITRA-RATHA: Whatever you think best. This way, ladies.

The ÁPSARASES begin to exit.

ÚRVASHI (*aside*): Dear Chitra-lekha, this king has done me a great favor. I am unable to take leave of him. Please speak for me.

CHITRA-LEKHA (*aside*): Your Highness, my friend Úrvashi I.105 says that with your permission, she would like to take your fame with her, like a friend, to the world of the gods.

KING: Go safely. We will meet again.

The ÁPSARASES and GANDHÁRVAS mimic flying in the sky.

ÚRVASHI (*her take-off obstructed by an obstacle*): Hey! My long necklace got entangled in this vine. (*turning back*) Chitra-lekha, please disentangle it for me.

CHITRA-LEKHA (*smiling*): It's stuck rather tightly. It looks like I can't release it. I'll do my best.

ÚRVASHI: Remember what you just said. I.110

CITRALEKHĀ *nātyena mocayati*.

RĀJĀ (*sva/gatam*):

priyam ācaritaṃ, late, tvayā me
gamane 'syāḥ kṣaṇa|vigṇam ācarantyā,
yad iyaṃ punar apy apāṅga|netrā
parivṛtt'|ārdha|mukhī may" ādya dṛṣṭā. [16]

SŪTAḤ: āyuṣman,

1.115 adah Surendrasya kṛt'|āparādhān
prakṣipyā daityān lavaṇ'|āmbu|rāśau,
vāyavyam astraṃ śara|dhim punas te
mah"|ōragaḥ śvabhram iva praviṣṭaṃ. [17]

RĀJĀ: tena hy upaśleṣaya rathaṃ yāvad ārohāmi.

SŪTAS *tathā karoti*. RĀJĀ *nātyena ratham ārūdhah*. URVAŚĪ
RĀJĀNAM *avalokayanti sa|niḥśvāsam saha sakhyā niṣkrān-*
tā, CITRARATHAŚ *ca*.

RĀJĀ (URVAŚĪ/*mārg'ôn mukhaḥ*): aho, dur|labh'|ābhilāṣī me
mano|rathaḥ.

eṣā mano me prasabhaṃ śarīrāt
pituḥ padaṃ madhyamam utpatanti
sur'|āṅganā karṣati, khaṇḍit'|āgrāt
sūtraṃ mṛṇālād iva rāja|hamsī. [18]

ACT ONE

CHITRA·LEKHA *frees the necklace.*

KING (*to himself*):

Thank you, sweet vine.
You've done me a favor
by holding her back for a moment.
I got to see her again
as she half-turned toward me,
stealing a last look.

CHARIOTEER: Young master,

You hurled those demons who harmed Indra
into the depths of the salty sea.
Your weapon, swift as the wind,
is now back in its sheath
like a killer snake in its hole.

1.115

KING: Bring the chariot close so I can get in.

*The CHARIOTEER does so. The KING mimes entering the chariot.
ÚRVASHI, still looking back at the KING, exits with a sigh
along with her friend and CHITRA·RATHA.*

KING (*looking in the direction ÚRVASHI has gone*): I always
seem to want what is hard to get.

This woman from heaven
pulls my heart from my body
as she flies to her father's world
in the middle of the sky,
as a regal goose pulls fiber
from the tip of a broken lotus stem.

HOW ÚRVASHI WAS WON

I.120

iti niṣkrāntāḥ sarve.

*iti mahā|kavi|Kālidāsa|viracite Vikramorvaśīye
prathamo 'ṅkah.*

ACT ONE

Exeunt omnes.

I.120

End of Act One of "How Úrvashi was Won"
by the great poet Kali-dasa.



PRELUDE TO ACT TWO

2.1 *tataḥ praviśati* VIDŪṢAKAḤ.

VIDŪṢAKAḤ: 'hī hī bho, ṇimantaṇ' | ôvāṇeṇa bamhaṇo para-
m' | āṇṇeṇa via rāa | rahasseṇa phuttamāṇo ṇa sakkuṇomi
jaṇ' | āiṇṇe attaṇo jīham rakkhidum. tā jāva tattha | bha-
vam vaasso kajj' | āsaṇādo utṭhedi, dāva imassim virala |
jaṇa | sampāde vimāṇ | ucchaṃga | parisare ciṭṭhisam.

parikramya sthitah.

CETĪ (*praviśya*): 'āṇatta mhi devīe Kāsi | rāa | puttīe, «hañje
Ñiṇṇie, jado pahudi bhaavado sujassa uvaṭṭhāṇam ka-
dua paḍiṇivutto ajja | utto, tado pahudi suṇṇa | hiao via
lakkhiadi. tā tassa pia | vaassādo ajja | Māṇavaādo jāṇāhi
dāva se ukkaṇṭhā | kāraṇam» ti. kham khu mae bamha |
bandhū adisaṃdheo? aha vā virala | tiṇ' | agga | laggam via
osāa | salilaṃ ciraṃ tassim rahassam ṇa ciṭṭhadi. jāva ṇam
aṇṇesāmi. (*parikramy' āvalokya ca*) 'eso ālekkha | vāṇaro
via kim pi tuṇhim | bhūdo ajja | Māṇavao ciṭṭhadi. jāva
ṇam uvasappāmi. (*upasṛtya*) 'ajja, vandāmi.

2.5 VIDŪṢAKAḤ: 'sotthi bhodīe. (*ātma | gatam*) 'imaṃ duṭṭha |
ceḍiam pekkhia tam rāa | rahassam hiam bhindia ṇik-
kamadi. (*prakāśam*) 'Ñiṇṇie, saṃgīda | vāvaram ujjhia
kahim patthidā si?

NIPUṆIKĀ: 'devīe vaaṇeṇa ajjam evva pekkhidum.

VIDŪṢAKAḤ: 'kim tattha | bhodī āṇavedi?

NIPUṆIKĀ: 'devī bhaṇādi, «sadā vi ajjo māi pakkha | vādī, ṇa
mam aṇ | uida | veaṇā | dukkhidaṃ uvekkhadi» tti.

Enter the CLOWN.

2.1

CLOWN: Like a brahmin who's gorged on sweet dessert at a feast,* I'm about to burst with the king's secret, and there are people all around me. I can't hold my tongue. While my friend finishes his business in the court, I'll wait here, in this courtyard where there's nobody.

Walks around and sits down.

MAIDSERVANT (*entering*): The queen, the King of Kashi's daughter, said to me, "Nípunika, my dear, ever since His Highness came back from worshipping the sun, he seems a little distracted. See if you can elicit from his friend Mánavaka the reason for this restlessness." How am I going to fool that pseudo-brahmin? But then how long can he keep a secret anyway? He holds it like a drop of dew on the tip of a blade of grass. I'll look for him. (*walking around, looking*) Here he is, Mánavaka, sitting still as a painted monkey. I'll approach him. (*approaching*) My respects to you, sir.

CLOWN: Bless you. (*to himself*) She's a tough cookie. The secret is already popping out of my heart. (*aloud*) Where are you going, Nípunika? Why have you interrupted your music practice? 2.5

NÍPUNIKA: I came to find you, sir, by the queen's order.

CLOWN: What exactly did Her Highness say?

NÍPUNIKA: The queen says you always take her side, and you never ignore her when she's being unfairly neglected.

VIDŪSAKAḤ: 'Ñiunīe, kiṃ vā vaasseṇa tattha|bhodīe paḍiū-
laṃ āaridaṃ?

2.10 NIPUṆIKĀ: 'jaṇ | ṇimittam bhaṭṭā ukkaṇṭhido, tae itthiāe
ṇāmeṇa bhaṭṭiṇā devī ālavida.

VIDŪSAKAḤ (*sva/gatam*): 'kahaṃ? saam evva tattha|bhavadā
rahassa|bhedo kido. kiṃ dāṇiṃ ahaṃ jihā|yantaṇeṇa
dukkhaṃ aṇuhavāmi? (*prakāśam*) 'kiṃ āmantidā tattha|
bhodī «Uvvasi» tti? tae daṃsaṇeṇa ummādidō tattha|
bhavaṃ na kevalaṃ tattha|bhodiṃ, maṃ pi viṇoda|
vimuho daḍḍhaṃ piḍedi.

NIPUṆIKĀ (*ātma/gatam*): 'kidaṃ mae bhedaṇaṃ bhaṭṭiṇo
rahassa|duggassa. (*prakāśam*) 'ajja, kiṃ dāva devīe ṇive-
demi?

VIDŪSAKAḤ: 'Ñiunīe, viṇṇavehi tattha|bhodiṃ, «jadāmi
dāva mia|tiṇhiādo ṇivatteduṃ vaassaṃ, tado devīe mu-
haṃ pekkhissaṃ» ti.

NIPUṆIKĀ: 'jaṃ aḷlo āṇavedi.

2.15 *iti niṣkrāntā.*

nepathye VAITĀLIKAḤ: jayatu devaḥ!

PRELUDE TO ACT TWO

CLOWN: Nípunika, has my friend done something she didn't like?

NÍPUNIKA: He must have some other woman on his mind. 2.10
He called the queen by her name.

CLOWN (*to himself*): So he himself has revealed the secret.
Why am I torturing myself by holding my tongue?
(*aloud*) Did he call Her Highness "Úrvashi"? Ever since
he saw her, he's been out of his mind. He's neglecting
not only the queen but me, too. He doesn't want to play
with me.

NÍPUNIKA (*to herself*): I breached the fort. The secret is out.
(*aloud*) What should I say to the queen?

CLOWN: Tell Her Majesty that I'll do my best to wean my
friend from this mirage. I won't come to see her until
then.

NÍPUNIKA: As you command, sir.

Exit.

2.15

BARD (*from behind the scenes*): Victory to the king!

ā lok'āntāt pratihata|tamo|
 vṛttir āsām prajānām
 tuly'ôdyogas tava dina|kṛtaś
 c' ādhikāro mato naḥ.
 tiṣṭhaty ekaḥ kṣaṇam adhipatir
 jyotiṣām vyoma|madhye.
 ṣaṣṭhe bhāge tvam api divasasy'
 ātmanaś chanda|vartī. [I]

VIDŪṢAKAḤ (*karnaṃ dattvā*): 'eso kajj'āsaṇādo uṭṭhido ido
 evva āacchadi vaasso. jāva se pāsa|parivattī homi,

iti niṣkrāntaḥ.

praveśakaḥ.

PRELUDE TO ACT TWO

You and the sun
work alike, clearing away darkness
from the world we live in,
all the way to the end of space.
The sun is resting for a while
in the middle of the sky.
You, too, can take a break.
It's the sixth watch of the day.

CLOWN (*listening*): My friend has finished his work and is
coming this way. I'll join him.

Exit.

End of the opening scene.

2.20



ACT TWO

tataḥ praviśaty utkaṇṭhito RĀJĀ VIDŪŚAKAŚ *ca.*

RĀJĀ:

ā darśanāt praviṣṭā
sā me sura|loka|sundarī hṛdayam
bāṇena Makaraketoḥ
kṛta|mārgam a|vandhya|pātena. [2]

VIDŪŚAKAḤ (*ātma/gatam*): ʿsaṃpīḍidā khu dāva tavassiṇī
Kāsi|rāa|puttī.

RĀJĀ: api rakṣyate bhavatā rahasya|nikṣepaḥ?

2.25 VIDŪŚAKAḤ (*sa/visādam, ātma/gatam*): ʿadisamdhido mhi
dāsīe. aṇṇadhā ṇa vaasso evvaṃ pucchadi.

RĀJĀ: kiṃ bhavāṃs tūṣṇīm āste?

VIDŪŚAKAḤ: ʿevvaṃ mae ṇiantidā jīhā, jaṃ bhavado vi sa-
hasā paḍivaanaṃ ṇa demi.

RĀJĀ: yuktaṃ. atha kv' ēdānīm ātmānaṃ vinodayeyaṃ?

VIDŪŚAKAḤ: ʿmahāṇasaṃ gacchamha.

2.30 RĀJĀ: kiṃ tatra.

VIDŪŚAKAḤ: ʿtahiṃ pañca|vihassa abbhavahārassa uvaṇada|
saṃbhārassa joaṇaṃ pekkhamāṇehiṃ sakkam ukkaṇṭhā
viṇodeduṃ.

Now the KING enters, full of longing, together with the CLOWN.

KING:

That beauty from heaven...
she entered my heart
at first sight, through the path
Love made with his arrow
that never fails.

CLOWN (*to himself*): I can see why the poor queen is suffering.

KING: I hope you've kept my secret.

CLOWN (*to himself, grieving*): That damned girl tricked me. 2.25
Otherwise, I wouldn't have had this question from my friend.

KING: Why don't you answer?

CLOWN: I've sealed my mouth so tightly that I can't even answer you.

KING: How nice. So: what shall we do now for fun?

CLOWN: Let's go to the kitchen.

KING: What's happening there? 2.30

CLOWN: We can watch how they put together the five kinds of food.* It will take our minds off her.

RĀJĀ: tatr' ēpsita|saṃnidhānād bhavān raṃsyate. mayā kha-
lu dur|labha|prārthanaḥ katham ātmā vinodayitavyaḥ?

VIDŪŚAKAḤ: 「ṇaṃ bhavaṃ tattha|bhodī Uvvasīe daṃsaṇa|
pahaṃ gado?」

RĀJĀ: tataḥ kiṃ?

2.35 VIDŪŚAKAḤ: 「ṇa kkhu sā dul|laha, tti samatthemī,」

RĀJĀ: pakṣa|pāto 'yam avadhāryatām.

VIDŪŚAKAḤ: 「evvaṃ vaḍḍhadi me kodūhalaṃ. kiṃ tattha|
bhodī Uvvasī a|dudiā rūveṇa, ahaṃ via virūvadāe?」

RĀJĀ: Māṇavaka, praty|avayavam a|śakya|varṇanām tām
avehi. samāsataḥ śrūyatām.

VIDŪŚAKAḤ: 「avahido mhi,」

RĀJĀ:

2.40 ābharaṇasy' ābharaṇaṃ,
prasādhana|vidheḥ prasādhāna|viśeṣaḥ,
upamānasy' āpi, sakhe,
pratyupamānaṃ vapus tasyāḥ. [3]

VIDŪŚAKAḤ: 「ado kkhu bhavadā divva|ras'|āhilāsiṇā cādaa|
vvadaṃ gahidaṃ,」

RĀJĀ: vayasya, viviktād ṛte n' ānyad utsukasya manasaḥ
śaraṇaṃ asti. tad bhavān pramada|vana|mārgam ādeśa-
yatu.

ACT TWO

KING: I'm sure there are things you'd enjoy there. But my mind is stuck on the impossible. It's not so easy to relax.

CLOWN: But Úrvashi saw you, didn't she?

KING: So what?

CLOWN: In that case, she's not so impossible to get. 2.35

KING: You're flattering me.

CLOWN: Now I'm curious. Is Úrvashi as beautiful as I'm ugly?

KING: Mánavaka, each and every part of her is beyond description. I'll have to summarize.

CLOWN: I'm all ears.

KING:

Jewels shine
because she wears them.
She beautifies beauty
and out-compares
all comparison. 2.40

CLOWN: You remind me of those birds who only drink water from the sky.

KING: My friend, when a person is in love, he needs to be alone. Lead me to the garden.

VIDŪSAKAḤ (*ātma|gatam*): 'kā gadi? (*prakāśam*) 'ido ido
bhavaṃ, (*parikramya*) 'edena pamada|vaṇa|codideṇa via
paccuggado bhavaṃ āantuo dakkhiṇa|mārudeṇa.

RĀJĀ (*vilokya*): upapannaṃ viśeṣaṇam asya vāyoh. ayam hi

2.45 niṣiñcan mādhavīm etāṃ
latāṃ, kaundīm ca nartayan,
sneha|dākṣiṇyayor yogāt
kāṃ" īva pratibhāti me. [4]

VIDŪSAKAḤ: 'īdiso evva de ahiṇiveso, (*parikrāmitakena*)
'edaṃ pamada|vaṇa|duvāraṃ. pavisadu bhavaṃ.

RĀJĀ: praviś' āgrataḥ.

ubhau praviśataḥ.

RĀJĀ (*agrato vilokya*): vayasya, na mayā sādhu samarthitam,
āpat|pratīkāraḥ kila pramada|van'ōdyāna|praveśa iti.

2.50 vivikṣur yad ahaṃ tūrṇaṃ udyānaṃ tāpa|śāntaye,
sroto|jav'ōhyamānasya pratīpa|taraṇaṃ hi tat. [5]

VIDŪSAKAḤ: 'kahaṃ via?

RĀJĀ:

idam a|su|labha|vastu|prārthanā|dur|nivāraṃ
prathamam api mano me Pañcabāṇaḥ kṣiṇoti,
kim uta Malaya|vāt'ōnmūlit'āpāṇḍu|patrair
upavana|sahakārair darśiteṣv anḱureṣu. [6]

ACT TWO

CLOWN (*to himself*): What can I do? (*aloud*) This way, sir.
(*walking around*). The garden itself has sent a soothing
breeze from the south to receive you.

KING (*looking*): That's a nice way to describe the wind. For
soaking the vine of spring, 2.45
dancing with the winter jasmine
with passion and empathy in turn,
the wind plays the role
of a real lover.*

CLOWN: Just like what you'd like to be. (*walking around*)
Here is the gateway to the garden. Enter, sir.

KING: You go first.

They both enter.

KING (*looking straight ahead*): I was wrong. The garden of-
fers no solace when you're in trouble.

Why did I want to come here? 2.50
To calm the pain of love?
The flood is sweeping me away,
and I want to swim upstream.

CLOWN: How's that?

KING:

My mind just won't stop
seeking the impossible.
Love is torturing me
with his five arrows, and now, what is worse,
the south wind has blown away the yellowed leaves,
and the mango trees brandish

VIDŪSAKAḤ: 「alaṃ paridevidēṇa. a|ṛeṇa icchida|saṃpādaī-
tṭao Aṇaṅgo evva de saḥāo bhavissadi,」

RĀJĀ: pratigṛhītaṃ brāhmaṇa|vacanaṃ.

2.55 *iti parikrāmataḥ.*

VIDŪSAKAḤ: 「pekkhadu bhavaṃ vasanda|ôdāra|sūaam ahirā-
mattaṇaṃ pamada|vaṇassa,」

RĀJĀ: nanu prati|pādapam ev' ālokayāmi. atra hi

agre strī|nakha|pāṭalaṃ kurabakaṃ
śyāmaṃ dvayor bhāgayor;
bāl'|āśokam upoḍha|rāga|subhagaṃ
bhed'|ōnmukhaṃ tiṣṭhati;
īṣad|baddha|rajaḥ|kaṇ'|āgra|kapiśā
cūte navā mañjarī.

mugdhatvasya ca yauvanasya ca, sakhe,
madhye madhu|śrīḥ sthitā. [7]

VIDŪSAKAḤ: 「eso maṇi|silā|paṭṭa|saṇāho adimutta|ladā|
maṇḍavo bhamara|saṃghaṭṭa|paḍidehiṃ kusumehiṃ
saam via kid'|ôvaāro bhavantaṃ paḍicchadi. tā aṇuṅṇ-
hīadu dāva eso,」

2.60 RĀJĀ: yathā bhavate rocate.

ity upaviśataḥ.

ACT TWO

their sharp, fresh buds.

CLOWN: Stop whining. Very soon that same Love God will come to your aid and bring you happiness.

KING: A brahmin's blessing received with thanks.

They walk around.

2.55

CLOWN: Look at the beauty of the garden, ready to invite spring in.

KING: Don't I see it in tree after tree?

Look at the *kúrabaka*, dark on both sides but
light red
on top, like the fingernails of a woman.
The young *ashóka* is blood-red and ready
to explode. Fresh clusters of mango blossoms
are dusted with gold in the middle where the pollen
has slightly hardened. Spring unfolds
like a woman poised between innocence
and fullness.

CLOWN: This pavilion made of vines hanging over a slab of jeweled stone is waiting to welcome you with flowers that have fallen under the weight of the bees. Honor it by taking a seat.

KING: As you please.

2.60

They both sit down.

VIDŪṢAKAḤ: 'īha suh' | āsīṇo bhavaṃ lalida | ladā | vilohīamāṇa |
naṇṇo Uvvaṣī | gadam ukkaṇṭham viṇodedu.]

RĀJĀ (*nihśvasya*):

mama kusumitāsv api, sakhe,
n' ōpavana | latāsu namra | viṭapāsu
cakṣur badhnāti dhṛtim
tad | rūp' | āloka | dur | lalitam. [8]

2.65 tad upāyaś cintyatām yathā sa | phala | prārthano bhaveyam

VIDŪṢAKAḤ (*vihasya*): 'bho, Ahallā | kāmuaṣṣa Mahindassa
vajjo, Uvvaṣī | pajjucchuassa bhavado aham, duve vi ettha
ummattaā.]

RĀJĀ: ati | snehaḥ khalu kārya | darśī.

VIDŪṢAKAḤ: 'eso cintemi. mā uṇa paridevidēṇa samādhim
bhindhi.]

cintām rūpayati.

2.70 RĀJĀ (*nimittam sūcayitvā, ātma/gatam*):

na su | labhā sakal' | ēndu | mukhī ca sā,
kim api c' ēdam Anaṅga | viceṣṭitam
abhimukhīṣv iva kāṅkṣita | siddhiṣu
vrajati nirvṛtim eka | pade manah. [9]

*jār'āśas tiṣṭhati. tataḥ praviśaty ākāśa | yānen' ŌRVAŚĪ CITRA-
LEKHĀ ca.*

ACT TWO

CLOWN: Now that you're sitting in comfort, you can let the vines enchant your eyes and perhaps forget about her.

KING (*sighing*):

Vines rich with flowers
grace the curving branches,
but my eyes don't rest there.
They want to see nothing
but her.

Think of some way to make my wish bear fruit. 2.65

CLOWN (*laughing*): I'm out of my depth in this matter. The thunderbolt couldn't help Indra when he was in love with Ahalya, and I'm not much use to you with Úrvashi.

KING: If you're a good friend, you'll find a way.

CLOWN: Be quiet, I'm thinking. Don't ruin my concentration with your whining.

Mimes thinking.

KING (*to himself, indicating a good omen*): 2.70

She's not easy to reach,
that woman radiant as the full moon.
Still, the Love God is giving me a sign.
When what you most want
is about to happen, a sudden happiness
floods your heart.

He waits, hopeful. ÚRVASHI enters through the sky together with CHITRA·LEKHA.

CITRALEKHĀ: 'halā, kaḥiṃ a|ṇiddiṭṭha|kāraṇaṃ gacchiādi?]

URVAŚĪ: 'sahi, tadā Hemaūḍa|sihare ladā|viḍaveṇa khaṇa|
vigghid'|āāsa|gamaṇaṃ maṃ ohasia kiṃ dāṇiṃ puccha-
si?]

2.75 CITRALEKHĀ: 'kiṃ tassa rā'ēsiṇo Purūravassa saāsaṃ patthi-
dā si?]

URVAŚĪ: 'aam me avahatthida|lajjo vavasāo,]

CITRALEKHĀ: 'ko uṇa sahīe paḍhamam pesido?]

URVAŚĪ: 'hiaam,]

CITRALEKHĀ: 'ado avaraṃ ṇ' atthi me uttaram,]

2.80 URVAŚĪ: 'teṇa hi ādisadu me sahī maggaṃ, jeṇa gacchantīe
ṇa antar|āo bhava,]

CITRALEKHĀ: 'sahi, vīsaddhā hohi. ṇam bhaavadā deva|gu-
ruṇā Avarāidaṃ ṇāma sihā|bandhaṇa|vijjaṃ uvadisā-
teṇa ti|dasa|paḍivakkhassa a|laṅghaṇīā kada mha?]

URVAŚĪ: 'sahi, savvaṃ sumaremi,]

siddha|mārgam āsādyā.

CITRALEKHĀ: 'edaṃ bhaavadīe Bhāīrahīe Jamuṇā|saṃgama|
pāvaṇesu salilesu oloantassa via attāṇaam Paṭṭhāṇassa
sih"lābharāṇa|bhūdaṃ rā'ēsiṇo bhavaṇaṃ uvagada mha,]

ACT TWO

CHITRA·LEKHA: Hey, where are you going without telling me?

ÚRVASHI: Now you're asking me? You laughed at me when for a moment I was caught on a branch on the Golden Peak.

CHITRA·LEKHA: Are you on your way to see Puru·ravas, that noble king? 2.75

ÚRVASHI: That's exactly what I intend, and I'm not ashamed of it.

CHITRA·LEKHA: Who did you send ahead as your messenger?

ÚRVASHI: My heart.

CHITRA·LEKHA: Then there's nothing more to say.

ÚRVASHI: In that case, show me the best way, one without any obstacles. 2.80

CHITRA·LEKHA: Don't worry. Hasn't Brihas-pati, the guru of the gods, taught us the magic art of tying our hair in the Aparájita knot, which makes us invisible to anyone but the gods?*

ÚRVASHI: My friend, I remember everything.

*They follow the siddha path.**

CHITRA·LEKHA: We're close to the palace of that noble king, the jewel in the crown of Pratishthána,* which seems to be admiring its own beauty as reflected in the purifying waters of the Yámuna and the Ganga, where they meet.

2.85 URVAŚĪ (*vilokya*): ʽṇaṃ vattavvaṃ «ṭhāṇʼ|antara|gado saggo»
tti, (*vicārya*) ʽhalā, kaḥiṃ ṇu kkhu so āvaṇṇʼ|āṇukampī
bhavē?ʼ

CITRALEKHĀ: ʽedassiṃ Nandaṇa|vaṇʼ|ekka|dese via pamada|
vaṇe odaria jāṇissāmo,ʼ

ubhe avatarataḥ.

CITRALEKHĀ (RĀJĀNAṃ *dr̥ṣṭvā*, *sa|harṣam*): ʽhalā, eso kkhu
paḍhamʼ|ôdido via cando komudiṃ via tumam paḍic-
chadi,ʼ

URVAŚĪ (*vilokya*): ʽhalā, dāṇiṃ paḍhama|daṃsaṇādo sa|
visesaṃ pia|daṃsaṇo mahā|rāo paḍihādi,ʼ

2.90 CITRALEKHĀ: ʽjujjadi. tā ehi, uvasappamha,ʼ

URVAŚĪ: ʽtirakkharinī|paḍicchaṇṇā pāsa|gadā se bhavia suṇi-
ssaṃ dāva. pāsa|paḍivattiṇā vaasseṇa saha viaṇe kiṃ pi
mantaanto ciṭṭhadi,ʼ

CITRALEKHĀ: ʽjahā de roadi,ʼ

yathʼ|ôktam anuṭiṣṭhataḥ.

VIDŪṢAKAḤ: ʽbho, cintido mae dul|laha|ppaṇaīṇī|samāamʼ|
ôvão,ʼ

2.95 RĀJĀ *tūṣṇīm āste.*

ACT TWO

ÚRVASHI (*looking eagerly*): Better to call it “heaven itself in a different place.” (*reflecting*) Tell me, my friend. Where would he be, who offers comfort to the distressed? 2.85

CHITRA·LEKHA: We’ll find out. Let’s land in this garden, which looks like it belongs in heaven.

They descend.

CHITRA·LEKHA (*seeing the KING, with joy*): There he is, waiting for you as the rising moon waits for his beloved moonlight.*

ÚRVASHI (*looking*): He’s even more handsome than when I saw him before.

CHITRA·LEKHA: Naturally. Come, let’s go near. 2.90

ÚRVASHI: I’ll keep myself invisible so I can hear what he’s saying. He’s talking to his friend in this lonely place.

CHITRA·LEKHA: As you please.

They do as described.

CLOWN: Sir, I think I’ve found a plan to bring you together with the woman who seems so hard to get.

The KING remains silent. 2.95

URVAŚĪ: 'kā uṇa esā itthiā imiṇā patthīamāṇā attāṇaam vi-
katthedi?

CITRALEKHĀ: 'kiṃ uṇa māṇussaam viḍambīadi,

URVAŚĪ: 'bhāāmi sahasā pahāvādo viṇṇādum,

VIDŪSAKAḤ: 'ṇaṃ bhaṇāmi, cintido mae samāam'ōvāo tti?

2.100 RĀJĀ: tena hi kathyatām.

VIDŪSAKAḤ: 'siviṇa|samāama|āriṇiṃ ṇiddaṃ sevadu bha-
vaṃ. aha vā tattha|bhodīe Uvvasīe paḍikidiṃ ālihia olo-
anto ciṭṭha,

URVAŚĪ (*sa|harṣam*): 'hīṇa|satta hiaa, samassasa, samassasa,

RĀJĀ: ubhayam apy an|upapannaṃ.

hṛdayam iṣubhiḥ

kāmasy' āntaḥ sa|śalyam idaṃ sadā.

katham upalabhe

nidrāṃ svapne samāgama|kāriṇiṃ?

na ca su|vadanām

ālekhye 'pi priyām a|samāpya tām

mama nayanayor

udbāṣpatvaṃ, sakhe, na bhaviṣyati. [10]

2.105 CITRALEKHĀ: 'sudaṃ tue?

ACT TWO

ÚRVASHI: Who could that woman be who is playing hard to get while he begs for her?

CHITRA·LEKHA: You're sounding like a human being again.

ÚRVASHI: I'm afraid to check it out with my superior powers.

CLOWN: Didn't you hear me say I've found a plan?

KING: Fine, tell me.

2.100

CLOWN: Go to sleep. You'll see her in your dream. Another way is to paint a picture of Úrvashi and stare at it.

ÚRVASHI (*joyfully*): Foolish heart, you can stop worrying.

KING: Neither plan is practical.

Deep inside, this heart of mine is riddled
with the arrows of Love. How can I fall asleep,
how can I see her in my dream?
A film of tears will cloud my eyes
long before I finish painting
that perfect face.

CHITRA·LEKHA: Did you hear that?

2.105

URVAŚĪ: 'sudaṃ, ṇa uṇa pajjattaṃ hiaassa.

VIDŪSAKAḤ: 'ettio me madi|vihavo.

RĀJĀ (*sa/niḥśvāsam*):

nitānta|kaṭhināṃ rujaṃ
 mama na veda sā mānasīm;
 prabhāva|vidit'|ānurā-
 gam avamanyate v' āpi māṃ.
 a|labdha|phala|nī|rasān
 mama vidhāya tasmiṃ jane
 samāgama|mano|rathān
 bhavatu Pañcabāṇaḥ kṛtī. [11]

2.110 CITRALEKHĀ: 'sudaṃ tue.

URVAŚĪ: 'haddhī haddhī. maṃ evvaṃ avagacchadi. a|samar-
 ttha mhi aggado bhavia se paḍivaṇassa. tā pahāva|ṇim-
 mideṇa bhujja|vatteṇa saṃpādid'|uttarā hodum icchā-
 mi.

CITRALEKHĀ: 'aṇumadaṃ me.

URVAŚĪ *nātyen' ābhilikhya kṣipati*.

VIDŪSAKAḤ (*dr̥ṣṭvā*): 'avihā avihā! bho, kiṃ ṇu kkhu edaṃ
 bhuṇṅa|ṇimmooaṃ via saṃmuhe ṇo ṇivaḍidaṃ?

2.115 RĀJĀ (*vibhāvya*): bhūrja|patra|gato 'yam akṣara|vinyāsaḥ.

VIDŪSAKAḤ: 'ṇaṃ khu a|diṭṭhāe Uvvasīe bhavado paridevi-
 daṃ suṇia samāṇ'|ānurāa|sūaāiṃ akkharāiṃ visajjidāiṃ
 honti.

ACT TWO

ÚRVASHI: I heard it, but I want to hear more.

CLOWN: That's the limit of my intellection.

KING (*sighing*):

Perhaps she doesn't know how much I want her,
how much I suffer.

Or else she knows, through her higher power,
and doesn't care.

The god of love is making sure my hopes of
being with her
come to nothing.
He'll succeed.

CHITRA·LEKHA: You heard it.

2.110

ÚRVASHI: It's horrible. Look how he thinks about me. But I
can't stand before him and tell him it's not so. I'll create
a piece of birch-bark and write him a letter.

CHITRA·LEKHA: Go for it.

ÚRVASHI *mimes writing the letter and casting it down*.

CLOWN (*catching sight of it*): Gosh! What's this? Something
that looks like the skin of a snake has fallen at our feet.

KING (*examining it*): It's a piece of birch-bark with some- 2.115
thing written on it.

CLOWN: I bet it's a love letter from Úrvashi, who heard your
groaning while hiding here somewhere and wanted you
to know she loves you, too.

RĀJĀ: n' āsty a|gatiṛ mano|rathānām. (*gr̥hitv* "ānuvācya ca,
sa|harṣam) sakhe, prasannas te tarkaḥ!

VIDŪṢAKAḤ: ʽjaṃ ettha ālihidaṃ taṃ suṇidum icchāmi,ʽ

URVAŚĪ: ʽsāhu. ajja, ṇāario si,ʽ

2.120 RĀJĀ: śrūyatām. (*vācayati*)

ʽsāmia, saṃbhāviaā jaha ahaṃ tūē a|muṇiā,
taha aṇurattassa jaī ṇāma tujjha uvari homi,
kiṃ me lulia|pārijāa|saṇijjaammi suhā
Ṇandaṇa|vaṇa|vādā avi accuṇhā sarīrae? [12]

URVAŚĪ: ʽkiṃ ṇu kkhu saṃpadaṃ bhaṇissadi?ʽ

CITRALEKHĀ: ʽṇaṃ bhaṇidaṃ evva kamala|ṇālāamāṇehiṃ
aṇgehīṃ?ʽ

VIDŪṢAKAḤ: ʽdiṭṭhiā mae via bubhukkhidaṇa sotthi|vāaṇaṃ,
uvaladdhaṃ bhavadā samāsāsaṇaṃ,ʽ

2.125 RĀJĀ: samāśvāsanam iti kim ucyate?

tuly' |ānurāga|piśunaṃ, lalit' |ārtha|bandhaṃ,
patre niveśitam udāharaṇaṃ priyāyāḥ
utpakṣmaṇo mama, sakhe, madir' |ēkṣaṇāyās
tasyāḥ samāgatam iv' ānanam ānanena. [13]

ACT TWO

KING: Fantasy has no limits. (*taking it and reading to himself, joyfully*). Good guess, my friend!

CLOWN: Let me hear what she wrote.

ÚRVASHI: At last, you sound like a civilized man.

KING: Listen. (*reads out loud*)

2.120

My lord, I know you love me,
but if this is what you think of me,
then you don't know me.
Withered by my fever
are the soft flowers I sleep on,
and the cool winds of heaven
burn my wasting body.

ÚRVASHI: What will he say now?

CHITRA-LEKHA: Haven't the goose-bumps on his body said it all?*

CLOWN: You're lucky, like me when I'm hungry and someone sends me food that's been offered to the god. You have reason to feel comforted.

KING: Just "comforted"?

2.125

Delicate meanings,
feelings just like mine:
this song inscribed on a leaf
seems to come straight from her lips
to mine as she looks into my eyes—
her eyes wide and drunk with love.

URVAŚĪ: 'ettha ṇo sama|vibhāā pīdī,

RĀJĀ: vayasya, aṅguli|svedena dūṣyerann akṣarāṇi. dhārya-
tām† ayaṃ priyāyāḥ sva|hastaḥ.

VIDŪŚAKAḤ (*grhītvā*): 'kiṃ dāṇiṃ tattha|bhodī Uvvasī bha-
vado maṇo|rahāṇaṃ kusumaṃ daṃsia phale viṣaṃva-
dadi?

2.130 URVAŚĪ: 'halā, jāva ahigamaṇa|kādaraṃ hiaaṃ pajjavatthā-
vemi, dāva tumaṃ se attāṇaṃ daṃsia jaṃ me khamāṃ
taṃ bhaṇāhi,

CITRALEKHĀ: 'taha (*iti tiras|kariṇīm apanīya*, RĀJĀNAM *upe-*
tya) 'jedu, jedu mahā|ṛāo!

RĀJĀ (*sa|haraṣam*): svāgataṃ bhavatyai. bhadre,

na tathā nandayasi mām
sakhyā virahitā tayā,
saṃgame pūrva|dr̥ṣṭ" ēva
Yamunā Gaṅgayā vinā. [14]

CITRALEKHĀ: 'ṇaṃ paḍhamāṃ meha|rāī dīsadi. pacchā vij-
jal|ladā,†

2.135 VIDŪŚAKAḤ (*apavārya*): 'kaḥaṃ, ṇa esā Uvvasī? tattha|bho-
dīe ahimadā saha|arī,

CITRALEKHĀ: 'Uvvasī mahā|rāaṃ sirasā paṇamia viṇṇavedi,

RĀJĀ: kim ājñāpayati?

2.128 *dhāryatām* ed. : *dharyatām* AR 2.134 *vijjalladā* ed. : *vijjulladā*
AR

ACT TWO

ÚRVASHI: A perfect oneness in love.

KING: Friend, my fingers are sweating. If I hold on to this leaf, I'll smudge the letters. You hold it. It's my love's own hand.

CLOWN (*taking it*): Now that Úrvashi has helped your wishes to blossom, will she not bring them to fruition?

ÚRVASHI: Listen. While I compose my feelings and overcome my fear of meeting him, please show yourself to him and speak as I would speak. 2.130

CHITRA-LEKHA: I will. (*undoing the invisibility charm and approaching the king*) Hail to the king!

KING (*joyfully*): Welcome, my lady.

I was so happy to see you before, when she was
with you.

Now it's like seeing the Yámuna without the Ganga.

CHITRA-LEKHA: You see the clouds first, don't you, and then comes the lightning.

CLOWN (*aside*): What, is she not Úrvashi? Is she only her friend? 2.135

CHITRA-LEKHA: Úrvashi bows her head to the great king and begs to say...

KING: What does she command?

CITRALEKHĀ: 「maha sur'|āri|saṃbhava duj|jāde mahā|rāo
evva saraṇaṃ āsi. sā ahaṃ tuha daṃsaṇa|samuttheṇa
maṇeṇa baliṃ bāhīamāṇā bhūo vi mahā|rāeṇa aṇu-
kampaṇīa» tti.

RĀJĀ: bhadra|mukhi,

2.140 paryutsukāṃ kathayasi priya|darśanāṃ tām.
ārtiṃ na paśyasi Purūravasas tad|arthām.
sādhāraṇo 'yam ubhayoḥ praṇayaḥ smarasya.
taptena taptam ayasā ghaṭanāya yogaṃ. [15]

CITRALEKHĀ (URVAŚĪM *upetya*): 「halā, ehi. tuvatto vi ṇidda-
adaraṃ maṇaṃ pekkhia piadamassa de dūdi mhi saṃ-
vuttā.

URVAŚĪ (*tiras|kariṇīm apanīya*): 「ammahe, lahuaṃ tue ujjhi-
da mhi.

CITRALEKHĀ (*sa|smitam*): 「ado muhuttādo jāṇissaṃ, kā kaṃ
pariccaṭṭhassadi tti. āāraṃ dāva paḍivajja.

URVAŚĪ (*sa|vrīdam*): 「jedu, jedu mahā|rāo.

2.145 RĀJĀ: sundari,

ACT TWO

CHITRA-LEKHA: "When I was in deep trouble because of the demons, the king saved me. But ever since I saw you, I've been tortured by love. Only the king can save me again."

KING: My lady,

You're telling me so much about your charming
friend

2.140

and the pain of her longing.
You don't even see Puru-ravas
and the pain he feels
for her.

We want one another.
Our passion is equal.
You weld iron to iron
when both are at the point
of melting.

CHITRA-LEKHA (*approaching ÚRVASHI*): Come quick. He's suffering for you even more than you are for him. I'm *his* messenger now.

ÚRVASHI (*becoming visible*): I never thought you'd desert me so soon.

CHITRA-LEKHA (*smiling*): We'll soon know who deserts whom. Greet the king properly.

ÚRVASHI (*shyly*): Victory to the king.

KING: My beauty,

2.145

mayā nāma jitaṃ, yasya
tvay” âyaṃ samudīryate
jaya|śabdaḥ Sahasrākṣāḥ
āgataḥ puruṣ|āntaraṃ. [16]

haste grhītv” āinām upaveśayati.

VIDŪṢAKAḤ: 「bhodi, raṇṇo pia|vaasso bamhaṇo kiṃ ṇa
vandiadi?»

URVAŚĪ sa|smitaṃ praṇamati.

2.150 VIDŪṢAKAḤ: 「sotthi bhodiē,»

nepathye DEVA|DŪTAḤ: Citralekhe, tvaray’ Ōrvaśīm.

muninā Bharatena yaḥ prayogo
bhavatiṣv aṣṭa|ras|āśrayo niyuktaḥ,
lalit|ābhinayaṃ tam adya bhartā
marutāṃ draṣṭu|manāḥ sa|loka|pālaḥ. [17]

sarve ākarṇayanti. URVAŚĪ viṣādaṃ nāṭayati.

CITRALEKHĀ: 「sudaṃ tue deva|dūdassa vaṇaṃ. aṇumāṇi-
adu mahā|rāo,»

2.155 URVAŚĪ: 「ṇa tthi me vāā|vihavo,»

CITRALEKHĀ: 「mahā|rāo, para|vaso aam jaṇo. tā mahā|rāeṇa
abbhaṇuṇṇadā icchadi devesu aṇ|avaraddhaṃ attāṇaam
kāduṃ,»

RĀJĀ (*katham cid vācam vyavasthāpya*): n’ āsmi bhavatyor
īśvara|niyoga|pratyaṛthī. smartavyas tv ayaṃ janaḥ.

ACT TWO

Victory is surely mine
now that you've shifted this word
from Indra to another man—
to me.

He takes her by the hand and seats her.

CLOWN: Lady, what about me, your friend's companion,
and a Brahmin at that? Don't you want to say hello to
me?

ÚRVASHI *smiles and bows to him.*

CLOWN: Bless you.

2.150

MESSENGER OF THE GODS (*from backstage*): Chitra-lekha,
hurry Úrvashi along.

That play Bhárata trained you to perform
in perfect grace, with all eight rasas—
Indra wants to see it today
together with the other lords of the world.

All listen. ÚRVASHI mimes despair.

CHITRA-LEKHA: You heard what the messenger said. Take
your leave of the king.

ÚRVASHI: I'm speechless.

2.155

CHITRA-LEKHA: Lord, she's not her own mistress. She asks
your permission to fulfill her duties lest she offend the
gods.

KING (*speaking with great difficulty*): I don't want to interfere
with your duties to your master. Just remember me.

URVAŚĪ *viyoga|duḥkham rūpayanti sakhyā saha niṣkrāntā.*

RĀJĀ (*sa|niḥśvāsam*): sakhe, vaiyarthiyam iva cakṣuṣaḥ saṃ-
prati.

2.160 VIDŪSAKAḤ (*patraṃ darśayitu|kāmaḥ*): 'ṇaṃ edaṃ... (*ity
ardh'ōkte ātma|gatam*) 'haddhī haddhī. Uvvasi|daṃsaṇa|
vimhideṇa mae taṃ bhujja|vattaam pabbhaṭṭaṃ pi hat-
thādo pamādeṇa ṇa viṇṇādaṃ.

RĀJĀ: kim asi vaktu|kāmaḥ?

VIDŪSAKAḤ: 'mā bhavaṃ aṅgāim muñcadu. daḍḍhaṃ khu
tui baddha|bhāvā Uvvasī. ṇa sā ido|gadaṃ aṇurāaṃ
siḍhiledi.

RĀJĀ: mam' āpy etad āśaṃsi manah. tayā khalu prasthāne
an|īśayā śarīrasya
hṛdayaṃ sva|vaśaṃ mayi
stana|kampa|kriyā|lakṣyair
nyastaṃ niḥśvasitair iva. [18]

2.165 VIDŪSAKAḤ (*ātma|gatam*): 'vevadi me hiaaṃ. imaṃ velaṃ
tattha|bhavadā tassa bhujja|vattassa nāma geṇhidavvaṃ
bhavissadi tti.

RĀJĀ: ken' ēdānīm dṛṣṭim vilobhayāmi? (*smṛtvā*) āḥ, upa-
naya bhūrja|patraṃ.

VIDŪSAKAḤ (*viśādaṃ nātayati*): 'hanta, ṇa dīsadi. gadaṃ
Uvvasīe maggeṇa.

RĀJĀ: sarvatra pramādī vaidheyah. nanu vicinotu bhavān.

ACT TWO

ÚRVASHI *exits, showing her grief at separation.*

KING (*sighing*): My friend, there is no longer any point in having eyes.

CLOWN (*wanting to show him the letter*): Look at this.... 2.160
(*stops in the middle of the sentence; to himself*) Oh no. I was dazzled by seeing Úrvashi. I didn't even notice that the letter fell from my hand.

KING: What are you trying to say?

CLOWN: Don't take it too hard. Úrvashi is obviously very much in love with you. She won't let go of this kind of feeling.

KING: That's my feeling, too. As she was leaving,
powerless to stay,
she was sighing, as I could see
from her quivering breasts.
She seemed to be leaving her heart
in my hands.

CLOWN (*to himself*): My heart is shaking, too. Any minute 2.165
now my friend may ask to see that birch-leaf letter.

KING: Is there anything left to engage my eyes? (*remembering*) Oh yes. Bring me that letter.

CLOWN (*in despair*): I can't find it. It went away with Úrvashi.

KING: You idiot. You're always losing things. Could you please go and find it?

VIDŪSAKAḤ (*utthāya*): 'ṇaṃ ido bhavē. ido bhavē, (*iti vice-tavyaṃ nāṭayati*.)

2.170 *tataḥ praviśati KĀŚI|RĀJA|PUTRĪ sa|parivārā.*

DEVĪ: 'hañje Nīuṇie, saccaṃ tue bhaṇidaṃ, imaṃ ladā|gharaṃ pavisanto ajja|Māṇavaa|sahāo ajja|utto diṭṭho tti,.

NIPUṆIKĀ: 'kiṃ aṇṇahā bhaṭṭiṇī mae viṇṇavida|puvvā?

DEVĪ: 'teṇa hi lad'|antaridā suṇissaṃ dāva se viśaddha|mantidāim,.*

NIPUṆIKĀ: 'jaṃ bhaṭṭiṇīe ruccadi,.

2.175 DEVĪ (*parikramya*): 'hañje Nīuṇie, kiṃ edaṃ jiṇṇa|cīraṃ via ido|muhaṃ dakkhiṇa|mārudeṇa āṇiadi?.

NIPUṆIKĀ (*vibhāvya*): 'bhaṭṭiṇi, paḍivattaṇa|vibhāvid'|ak-kharaṃ bhuja|vattaṃ khu edaṃ. hanta, bhaṭṭiṇīe evva ṇeura|koḍie laggam, (*grhītvā*) 'kahaṃ. vāciadu?.

DEVĪ: 'aṇuvācehi dāva ṇaṃ. jadi a|viruddhaṃ tado suṇi-ssam,.

NIPUṆIKĀ (*tathā kṛtvā*): 'bhaṭṭiṇi, taṃ evva kolīṇaṃ via paḍihādi. bhaṭṭāraṃ uddisia Uvvasīe kavva|bandho tti takkemi. ajja|Māṇavaa|ppamādeṇa amhāṇaṃ hatthaṃ gado tti,.

DEVĪ: 'teṇa hi se gahid'|atthā homi,.

2.180 NIPUṆIKĀ RĀJÑĀ *pūrva|vācitaṃ vācayati.*

'sāmia, saṃbhāvīā jaha ahaṃ tūcē a|muṇiā,
taha aṇurattassa jaī ṇāma tujjha uvari homi,
kiṃ me lūlia|pārijāa|saṇijjaammi suhā

ACT TWO

CLOWN (*getting up*): Should be here somewhere. Or maybe over there. (*Mimes searching.*)

Enter the QUEEN with her retinue.

2.170

QUEEN: Nípunika, what you said is true. My husband was seen entering this pavilion along with his friend Mánavaka.

NÍPUNIKA: Did I ever mislead you?

QUEEN: In that case, I'll hide behind these bushes and listen to their private conversation.

NÍPUNIKA: As Your Highness wishes.

QUEEN (*walking around*): Nípunika, what's this old rag that the south wind has blown in our path? 2.175

NÍPUNIKA (*examining it*): Mistress, it's a piece of birch-bark with letters on the other side. Oh, it's stuck on the clasp of your anklet. (*taking hold of it*) Can I read it out?

QUEEN: First read it to yourself. It it's appropriate, you can read it to me.

NÍPUNIKA (*doing so*): Mistress, this is scandalous. I think it's a poem written by Úrvashi for the king. It's come into our hands through the clumsiness of Mánavaka.

QUEEN: In that case, I'd like to hear what it says.

NÍPUNIKA *reads out what the KING had read earlier.*

2.180

My lord, I know you love me,
but if this is what you think of me
then you don't know me.
Withered by my fever

Ṇandaṇa|vaṇa|vādā avi accuṇhā sarīrae? [19]

DEVĪ: 'imiṇā evva uvāṇeṇa accharā|kāmuam pekkhāmi,

iti parijana|sahitā latā|grhaṃ parikrāmati.

VIDŪṢAKAḤ: 'bho vaassa, kiṃ edaṃ pavaṇa|vasa|gāmī pa-
mada|vaṇa|samīva|gada|kīlā|pavvada|perante dīsadi?

2.185 RĀJĀ (*utthāya*): bhagavan Vasanta|priya dakṣiṇa|vāyo,

vās'|ārthaṃ hara saṃbhṛtaṃ surabhiṇā
pauṣpaṃ rajo vīrudhām.

kiṃ mīthyā bhavato hṛtena dayitā|
sneha|sva|hastena me?

jānīte hi mano|vinodana|phalair
evaṃ|vidhair dhāritaṃ

kām'|ārtaṃ janam Añjanāṃ prati bhavān
ālakṣita|prārthanaḥ. [20]

NIPUṆIKĀ: 'bhaṭṭiṇi, edassa evva bhujja|vattassa aṇṇesaṇā
vaṭṭadi,

DEVĪ: 'pekkhāmi,

VIDŪṢAKAḤ: 'bho, milāamāṇa|kesara|cchaviṇā mora|picche-
ṇa vippaladdho mhi,

2.190 RĀJĀ: sarvathā hato 'smi.

ACT TWO

are the soft flowers I sleep on,
and the cool winds of heaven
burn my wasting body.

QUEEN: I'll make a present of it to that lover of dancing girls.

With her retinue, she walks around the pavilion.

CLOWN: What's that I'm seeing blown by the wind near the hillock in the garden?

KING (*rising*): Oh south wind, friend of Spring:

2.185

Steal as much as you like of the fragrant pollen
that Spring has saved up in the flowers.
What do you gain by stealing a letter
written by my lover with her own hand?
You should know from your own experience
how someone in love keeps himself alive
by hanging on to such things.
Remember Ánjana: you too
were once in love.*

NÍPUNIKA: Mistress, I think a search is going on for this letter.

QUEEN: We'll see.

CLOWN: Oh, it's only a peacock feather that looked like a faded *késara* flower. I was confused.

KING: I'm totally ruined.

2.190

DEVĪ (*upetya*): 'ajja|utta, alaṃ āveṇa. eḍaṃ taṃ bhujja|
vattaṃ.]

RĀJĀ (*sa/sambhramam*): aye, iyaṃ devī. svāgataṃ devyai!

VIDŪṢAKAḤ (*apavārya*): 'dur|āgadaṃ dāṇiṃ saṃvuttaṃ.]

RĀJĀ (*jan'āntikam*): sakhe, kim atra pratividheyaṃ?

2.195 VIDŪṢAKAḤ: 'lottaṇa gahidassa kumbhīlaassa atthi vā paḍi-
vaṇṇaṃ.]

RĀJĀ (*apavārya*): mūḍha, n' āyaṃ parihāsa|kālaḥ. (*prakāśam*)
devi, n' ēḍaṃ mayā mṛgyate. tat khalu mantra|patraṃ
yad|anveṣaṇāya mam' āyam ārambhāḥ.

DEVĪ: 'juggadi attaṇo sohaggaṃ pacchādeduṃ?]

VIDŪṢAKAḤ: 'bhodi, tu varehi se bhoṇaṃ jaṃ pitta'ōvasama-
ṇa|samatthaṃ bhodi.]

DEVĪ: 'Ñiṇṇie, sohaṇaṃ khu bamhaṇeṇa āsāsido vaasso.]

2.200 VIDŪṢAKAḤ: 'bhodi, ṇaṃ pekkha. savvo āsāsido citta|bho-
ṇeṇa.]

RĀJĀ: mūrkhā, balāḍ aparādhinaṃ mām pratipādayasi.

DEVĪ: 'ṇ' atthi bhavado avarāho. ettha ahaṃ evva avaraddhā
jā paḍiūla|daṃsaṇā bhavia aggado de ciṭṭhāmi. Ñiṇṇie,
ehi, gacchamha.]

ACT TWO

QUEEN (*approaching*): Don't be ruined, dear. Here's the letter.

KING (*agitated*): Oh no, it's the queen. Welcome to the queen!

CLOWN (*aside*): It's a catastrophe.

KING (*aside, to the CLOWN*): What do we do now?

CLOWN: What's there to say to a thief who's caught red-handed with the loot? 2.195

KING (*aside*): This is no time to joke around. (*aloud*) I'm not looking for that. I've been searching for an official document.

QUEEN: Why do you want to hide your happiness?

CLOWN: Mistress, feed him something quickly as an antidote to this attack of bile that's making him crazy.

QUEEN: Nípunika, this brahmin knows how to comfort his friend.

CLOWN: Mistress, don't you know that really good food makes everybody well?*

KING: Idiot, you're making me even more of an offender than I am.

QUEEN: You've committed no offense. I'm the one who has offended by standing in your line of vision when you clearly don't want to see me. Come, Nípunika. Let's go.

kopaṃ nāṭayitvā prasthitā.

RĀJĀ:

aparādhī nām' āhaṃ.
 prasīda, rambhoru. virama saṃrambhāt.
 sevyo janaś ca kupitaḥ,
 kathaṃ nu dāso nir|aparādhah? [21]

2.205 *iti pādāyoh patati.*

DEVĪ (*ātma|gatam*): 「mā khu lahu|hiaā ahaṃ aṇuṇaṃ bahu
 maṇṇe. kiṃ tu dakkhiṇṇa|kidassa pacchā|dāvassa bhā-
 emi.」

RĀJĀNAM *apahāya sa|parivārā niṣkrāntā.*

VIDŪṢAKAḤ: 「pāusa|ṇadī via a|ppasaṇṇā gadā devī. utt|hehi.」

RĀJĀ (*utthāya*): n' ēdam an|upapannaṃ. paśya:

2.210 priya|vacana|śato 'pi yośitāṃ
 dayita|jan'|ānunayo rasād ṛte
 praviśati hṛdayaṃ na tad|vidāṃ,
 maṇir iva kṛtrima|rāga|yojitaḥ. [22]

VIDŪṢAKAḤ: 「aṇuūlaṃ ettha|bhavado edaṃ. ṇa hu akkhi|
 dukkhido ahimuhe dīva|sihaṃ sahedi.」

RĀJĀ: mā m' āivaṃ. Urvaśi|gata|manaso 'pi me sa eva
 devyāṃ bahu|mānaḥ. kiṃ tu praṇipāta|laṅghanād aham
 asyāṃ dhairyam avalambīṣye.

ACT TWO

She starts to leave, miming anger.

KING:

I'm clearly the offender.
Forgive me.
Don't be so hard.
When the mistress is upset,
can the servant be free from blame?

He falls at her feet.

2.205

QUEEN (*to herself*): I mustn't be easy on him. I can't be weak.
What worries me, however, is that I'll regret it later.

She exits with her retinue, leaving the KING behind.

CLOWN: She's rushed off, still mad, like a river in spate. Let's go.

KING (*rising*): It's only natural. See:

You can say it a hundred times, but women
always know
when you're not speaking from the heart.
An expert can always tell a colored rock
from a real jewel.

2.210

CLOWN: This will work to your benefit. A person suffering from an eye disease cannot bear to stare into a lamp.*

KING: Don't say that. Even though I'm in love with Úrvashi, I still have a lot of respect for the queen. Still, I fell at her feet and she walked away from me. I have my pride.

VIDŪṢAKAḤ: 'ciṭṭhadu dāva bhavado dhīradā. bubhukkhi-
dassa bamhaṇassa jīvidaṃ avalambadu bhavaṃ. samao
kkhu de ṇhāṇa|bhoṇaṃ seviduṃ.

RĀJĀ (*ūrdhvam avalokya*): gatam ardhaṃ divasasya. atah
khalu

2.215

uṣṇāluḥ śīśire niṣīdati taror
mūl'|ālavāle śikhī.
nirbhidy' ōpari karṇikāra|mukulāny
āliyaṭe ṣaṭ|padaḥ.
taptaṃ vāri vihāya tīra|nalinīm
kāraṇḍavaḥ sevate.
krīḍā|veśmani c' āiṣa pañjara|śukaḥ
klānto jalaṃ yācate. [23]

iti niṣkrāntāḥ sarve.

*iti mahā|kavi|Kālidāsa|viracite Vikramorvaśīye
dvitīyo 'nkaḥ.*

ACT TWO

CLOWN: Forget about your pride. You might save the life
of your brahmin friend, who's dying of hunger. It's time
for a bath and a meal.

KING (*looking upwards*): It's high noon.

The peacock rests in the cool water at the foot
of the tree.

2.215

A bee breaks open the red bud and hides inside.

A duck flees the burning river, reaching for the lotus
on the shore.

In the palace playhouse, in its cage, the parrot cries:
"Water! Water!"

Exeunt omnes.

End of Act Two of "How Úrvashi was Won"
by the great poet Kali-dasa



PRELUDE TO ACT THREE

3.1 *tataḥ praviśato* BHARATA|ŚIṢYAU.

PRATHAMAḤ: sakhe Pallava, Mahendra|sadanam gacchat”
ôpādhyāyena tvam āsanam parigrāhitaḥ. agni|śaraṇa|
samrakṣaṇāya sthāpito ’ham. ataḥ pṛcchāmi: api guroḥ
prayogeṇa divyā pariśad ārādhitā?

DVITĪYAḤ: “Gālava, ṇa āṇe ārāhidā ṇa va tti. tassim uṇa
Sarassadī|kida|kavva|bandhe Lacchī|saamvare tesu tesu
ras’|antaresu Uvvasī tammaā āsi.

PRATHAMAḤ: sa|doṣ’|āvakāśa iva te vākya|śeṣaḥ.

3.5 DVITĪYAḤ: “āma. tahiṃ Uvvasīe vaṇam pamāda|kkhalidaṃ
āsi.

PRATHAMAḤ: katham iva?

DVITĪYAḤ: “Lacchī|bhūmiāe vaṭṭamāṇā Uvvasī Vāruṇī|bhū-
miāe vaṭṭamāṇāe Meṇaāe pucchidā: «sahi, samāadā ede
tellokka|purisā sa|Kesavā loa|vālā. kadamassim de bhāv’|
āhiniveso?» tti.

PRATHAMAḤ: tatas tataḥ?

DVITĪYAḤ: “tado tāe «Purisottame» tti bhaṇidavve «Purūra-
vasi» tti niggaḍā vāṇī.

3.10 PRATHAMAḤ: bhavitavyat”|ānuvidhāyīn’ īndriyāṇi. na khalu
tām abhikruddho guruḥ?

DVITĪYAḤ: “sattā uvajjhāeṇa. Mahindeṇa uṇa aṇuggahidā.

ⁱ Vishnu

Enter TWO PUPILS of BHÁRATA.

3.1

FIRST PUPIL: Pállava my friend, you went with our teacher, didn't you, carrying his seat to Indra's palace. I had to stay here to take care of the fire room. I want to ask you if that audience of gods enjoyed our teacher's production.

SECOND PUPIL: Gálava, I don't know if they liked it or not. What I can say is that Úrvashi lost herself in places where various emotions were expressed. The play was composed by Sarásvati herself and called "Lakshmi's Bridegroom Choice," but...*

FIRST: It sounds like something went wrong.

SECOND: Yes. Úrvashi stumbled in saying her lines.

3.5

FIRST: How so?

SECOND: She was playing the role of Lakshmi and was asked by Ménaka, who was playing Váruni, as follows. "My friend, all the great men in the cosmos are gathered here, as are the gods who rule the world, including Késhava. Which of them excites you?"

FIRST: Then what?

SECOND: She was supposed to say "Purushóttama,"ⁱ but what came out of her mouth was "Puru·ravas."

FIRST: Our senses follow our destiny. I hope our teacher was not angry.

3.10

SECOND: He cursed her. Then Indra showed compassion.

PRATHAMAḤ: katham iva?

DVITĪYAḤ: 「jeṇa mama uvadeso tue laṅghido, teṇa ṇa de divvaṃ ṭhāṇaṃ bhavissadi» tti uvajjhāssa sāvo. Purandareṇa uṇa lajj」|āvaṇada|muhiṃ Uvvasiṃ pekkhia evvaṃ bhaṇidaṃ «jassiṃ baddha|bhāvā si tumaṃ, tassa me raṇa|sahāssa rā」|ēsiṇo piama karaṇīaṃ. sā tumaṃ Purūravasaṃ jahā|kāmaṃ uvacitṭha, jāva so tui diṭṭha|saṃtāno† bhodi» tti.*

PRATHAMAḤ: sadṛsaṃ puruṣ'āntara|vido Mahendrasya.

3.15 DVITĪYAḤ (*sūryam avalokya*): 「kadhā|pasaṅgeṇa avaraddhā ahisea|velā uvajjhāssa. tā ehi. se pāsa|parivattiṇo homha,

iti niṣkrāntau.

miśra|viṣkambhakah.

3.13 tui diṭṭhasaṃtāno AR : paridiṭṭhasaṃtāno ed.

PRELUDE TO ACT THREE

FIRST: How is that?

SECOND: Our teacher cursed her by saying, "Since you failed to follow my instruction, you will have no place in the world of the gods." Indra saw her with her head bent in shame and said, "I owe a favor to the man you were thinking about. He helped me in battle. You may stay with Puru-ravas, as you wish to, until he sees a child from you."

FIRST: How like Indra that is. He knows how people feel.*

SECOND (*looking at the sun*): From all this talk, we've lost track of our job. It's time for our teacher to take his bath. Come. Let's go find him. 3.15

Exeunt.

End of Prelude.



ACT THREE

tataḥ praviśati KAṆCUKĪ.

KAṆCUKĪ:

sarvaḥ kalye vayasi yatate
labdhum arthān kuṭumbī.
paścāt putrair apahr̥ta|bharah
kalpate viśramāya.
asmākaṁ tu prati|dinam iyaṁ
sādayantī śarīraṁ
sevā|kārā pariṇatir. aho,
strīṣu kaṣṭo 'dhikārah. [1]

3.20 (*parikramya*) ādiṣṭo 'smi sa | niyamayā Kāśi | rāja | putryā:
«vrata|saṁpādan'|ārthaṁ mayā mānam utsṛjya Nipuṇi-
kā|mukhena pūrvaṁ yācito mahā|rājaḥ. tad eva mad|
vacanād vijñāpay'» ēti. yāvad idānīm avasita|saṁdhyā|
jāpyaṁ mahā|rājaṁ paśyāmi. (*parikramy' āvalokya ca*)
ramaṇīyaḥ khalu divas'|āvasāna|vṛttānto rāja|veśmani!
iha hi

utkīrṇā iva vāsa|yaṣṭiṣu niśā|
nidr'"|ālasā barhiṇo.
dhūpair jāla|viniḥṣṭair valabhayaḥ
saṁdigdha|pārāvataḥ.
ācāra|prayataḥ sa|puṣpa|baṣiṣu
sthāneṣu c' ārciṣmatih
saṁdhyā|maṅgala|dīpikā vibhajate
śuddh'|ānta|vṛddho janaḥ. [2]

(*nepathy'|ābhimukhaṁ dr̥ṣṭvā*) aye, ita eva prasthito devaḥ.

parijana|vanitā|kar'|ārpitābhiḥ
parivṛta eṣa vibhāti dīpikābhiḥ

Enter the MANAGER OF THE HAREM.

MANAGER OF THE HAREM:

When he's young, a man tries to make money for
his family.

Later, his sons take over, so he can rest.

But I—I have to work every day,
and my body is wearing out.

This job has become my prison.

Managing women is not easy.

(walking around) The queen, who is strict about her rituals, 3.20
said to me: "Putting aside my pride, I've sent a message
to the king through Nípunika in order to fulfill my vow.
You tell him again, in my name." I'll go find the king,
who must have finished his evening prayers. *(walking
and looking)* How beautiful is the evening hour in the
palace!

Sleepy peacocks on their perches, still as stone.

Incense pouring from the windows, covering
the eaves

like pigeons in flight.

Next to the twilight offerings of food and flowers,
old women from the palace, keen on tradition,
re-arrange the burning lamps.

(looking backstage) Here comes the king.

Lamps, held high by women,
cast a glow around him like bright red flowers
on the slopes of a mountain, walking,

gírī iva gatiṁān a|pakṣa|lopād
anutaṭa|puṣpita|karṇikāra|yaṣṭiḥ. [3]

yāvad enam avalokana|mārge sthitaḥ pratipālayāmi.

3.25 *tataḥ praviśati yathā|nirdiṣṭo RĀJĀ VIDŪṢAKAŚ ca.*

RĀJĀ (*ātma|gatam*):

kāry'|āntarī'|ōtkanṭhaṁ
dinaṁ mayā nītam an|ati|kṛcchreṇa.
a|vinoda|dīrgha|yāmā
kathaṁ nu rātrīr gamayitavyā? [4]

KAÑCUKĪ (*upagamyā*): jayatu, jayatu devaḥ. devī vijñāpayati «mañi | harṁya | prṣṭhe su | darśanaś candraḥ. tatra saṁnihitena devena pratipālayitum icchāmi yāvac Candra|Rohiṇī|yoga» iti.

RĀJĀ: vijñāpyatām devī «yas tava cchanda» iti.

3.30 KAÑCUKĪ: tathā.

iti niṣkrāntaḥ.

RĀJĀ: vayasya, kiṁ param'|ārthata eva devyā vrata|nimitto
'yam ārambhaḥ syāt?

VIDŪṢAKAḤ: 'bho, takkemi jāda|pacchā|dāvā tattha|bhodī
vad'|āvadesena tattha|bhavado paṇipāda|laṅghanaṁ
pamajjīdu|kāma tti.

ACT THREE

wings intact.*

I'll wait for him here where he can see me.

Enter the KING as described, along with the CLOWN.

3.25

KING (*to himself*):

Work kept me busy.

I somehow got through the day.

I didn't have time

to miss her. But now, with nothing

to divert my mind, how will I pass

the long watches of the night?

MANAGER OF THE HAREM (*approaching*): Hail to the king.

The queen humbly requests: "The moon is beautiful to look at from the roof of the diamond palace. I'd like to watch from there, in the company of Your Highness, when he joins his wife, Róhini."*

KING: Tell her I'd love to do whatever she wants.

MANAGER OF THE HAREM: Yes, sir.

3.30

Exit.

KING: My friend, do you think the queen is really performing this ritual for its own sake?

CLOWN: My guess is that she's feeling sorry for walking away from you when you were at her feet, and she's using the ritual as an excuse to wash away her mistake.

RĀJĀ: upapannaṃ bhavān āha. tathā hi,

3.35 avadhūta|praṇipātāḥ
paścāt samṭapyamāna|manaso 'pi
nibhṛtair vyapatrapante
dayit'|ānunayair manasvinyah. [5]

tad ādeśaya maṇi|harmya|prṣṭha|mārgaṃ.

VIDŪSAKAḤ: 'ido ido bhavaṃ. imiṇā Gaṅgā|taraṅga|sassirī-
eṇa phaliha|maṇi|sovāṇeṇa ārohadu bhavaṃ pados'|āva-
sara|ramaṇīaṃ maṇi|hammiam.₃

RĀJĀ: āroh' āgrataḥ.

sarve sopān'ārohanaṃ nāṭayanti.

3.40 VIDŪSAKAḤ (*vilokya*): 'bho, paccāsaṇṇeṇa cand'|ôdaeṇa ho-
davvaṃ. jadhā timira|reīamāṇaṃ puvva|disā|muhaṃ
āloa|suhaaṃ dīsadi.₃

RĀJĀ: samyag āha bhavān.

udaya|gūḍha|śasāṅka|marīcibhis
tamasi dūratarāṃ pratisārite,
alaka|saṃyamanād iva locane,
harati me Harivāhana|diṇ|mukhaṃ. [6]

VIDŪSAKAḤ: 'hī hī bho, eso khaṇḍa|modaa|sassirīo udido
rāa du|ādīṇaṃ.₃

RĀJĀ (*sa/smitam*): sarvatr' āudarikasy' ābhyavahāryam eva
viśayaḥ. (*prāñjalih praṇipatya*) bhavan kṣapā|nātha,

ACT THREE

KING: You must be right. You know,

Women who reject you when you beg them
regret it later. Show them a little
discrete affection, and they become
even more embarrassed.

3.35

So lead the way to the roof of the diamond palace.

CLOWN: This way, sir. Please climb the crystal-white steps,
sparkling like the Ganga's waves. Notice how delightful
the diamond palace is as the sun sets.

KING: You go first.

They climb the stairs.

CLOWN (*looking*): The moon must be about to rise. The east-
ern sky is being emptied of darkness. It's a breathtaking
vision.

3.40

KING: Well said.

Light from the rising moon, still hidden,
drives away darkness. The eastern sky
arrests my eyes like a woman
drawing back her hair.

CLOWN: Hey, the King of Brahmins is rising, white as a
sweet ball of rice.

KING (*smiling*): For someone focused on his stomach, ev-
erything looks like food. (*folding his hands over his head
in prayer*) Lord of the night,

3.45 ravim āvasate satām kriyāyai,
 sudhayā tarpayate surān pitṛīṃś ca,
 tamasām niśi mūrchatām nihantrē,
 Hara|cūḍā|nihit'ātmane namas te. [7]

VIDŪSAKAḤ: 'bho, bamhaṇa|saṃkāmid'|akkhareṇa de pidā|
 mahēṇa abbhaṇuṇṇādo āsaṇa|tṭhido hohi, jāva ahaṃ pi
 suh'|āsīṇo homi.

RĀJĀ (VIDŪSAKA/*vacanam parigrhy' ōpaviṣṭaḥ*): (*pariḥjanam
 vilokya*) abhivyaktāyām candrikāyām kiṃ dīpikā|pau-
 naruktyena? viśrāmyantu bhavatyāḥ.

PARIJANAḤ: 'jaṃ devo āṇavedi.

iti niṣkrāntāḥ.

3.50 RĀJĀ (*candram avalokya*): vayasya, paraṃ muhūrtād āgama-
 nam devyāḥ. tad vivikte kathayiṣyāmi svām avasthām.

VIDŪSAKAḤ: 'ṇaṃ dīsadi evva sā. kiṃ tu tārisaṃ aṇurāṃ
 pekkhia sakkam āsā|bandheṇa attāṇaṃ dhāredum.

RĀJĀ: evam etat. balavān punar mama manaso 'bhitāpaḥ.

nadyā iva pravāho
 viṣama|śilā|saṃkaṭa|skhalita|vegāḥ,
 vighnita|samāgama|sukho
 Manasiśayaḥ śata|guṇi|bhavati. [8]

You are one with the sun
 so that good people can pray.*
 You feed gods and ancestors
 delicious rays.
 You kill the darkness
 that wells up in the night.
 I bow to you, appearing
 on Shiva's head.

3.45

CLOWN: Sir, your grandfather, the Moon, is sending you a message via me, a good brahmin, asking you to have a seat—so that I can sit down too.

KING (*adopting the CLOWN's suggestion, sits down.*): (*studying the people around him*) Why duplicate this flooding moon-light? Ladies: take your lamps and leave.

RETINUE: As the king commands.

Exeunt.

KING (*looking at the moon*): The queen is not here yet. 3.50
 Meanwhile, while we're alone, let me tell you how I feel.

CLOWN: I can see how you feel. But since you're sure of her love, you should have enough hope to keep you going.

KING: That's true. But the pain is unbearable.

Like a torrent smashing against boulders,
 passion becomes a hundred times stronger
 when blocked.

VIDŪSAKAḤ: 「jadhā parihāmaṇehiṃ aṅgehiṃ ahiaṃ sohasi,
tadhā a|dūre pia|samāgamaṃ te pekkhāmi.」

3.55 RĀJĀ (*nimittam sūcayitvā*): vayasya,

vacobhir āsāljananair bhavān iva guru|vyatham
ayaṃ māṃ spanditair bāhur āśvāsayati dakṣiṇaḥ. [9]

VIDŪSAKAḤ: 「ṇa kkhu aṇṇadhā bamhaṇassa vaaṇaṃ.」

RĀJĀ *sa|pratyāśas tiṣṭhati. tataḥ praviśaty ākāśa|yānen' ābhisā-
rikā|veṣ'* ŌRVAŚĪ CITRALEKHĀ *ca*.

URVAŚĪ (*ātmānam vilokya*): 「sahi, roadi de aaṃ app'|āharaṇa|
bhūsido ṇil'|amsua|pariggaho ahisāriā|veso?」

3.60 CITRALEKHĀ: 「ṇ' atthi me vāā|vihavo paṣaṃsiduṃ. idaṃ tu
cintemi: avi ṇāma ahaṃ Purūravā bhavaṃ ti.」

URVAŚĪ: 「sahi, Maṇo kkhu tumaṃ āṇavedi. sigghaṃ maṃ
ṇehi tassa suhaassa vasadiṃ.」

CITRALEKHĀ: 「ṇaṃ edaṃ paḍivaṭṭidaṃ via Kelāsa|siharaṃ
piadamassa de bhavaṇaṃ uvagada mha.」

URVAŚĪ: 「teṇa hi pahāvado jāṇāhi dāva, kahiṃ so me hiaa|
coro, kiṃ vā aṇuciṭṭhadi tti.」

CITRALEKHĀ (*dhyātuvā, ātma|gatam*): 「bhodu. kīlissaṃ dāva
edāe. (*prakāśam*) 「halā, maṇo|raha|laddha|piā|samāma|
suhaṃ aṇuhavanto uvahoa|kkhame oāse ciṭṭhadi.」

ACT THREE

CLOWN: Though you're a bit worn out, you're more handsome than ever. I foresee a meeting with your lover in the not-too-distant future.

KING (*feeling an auspicious omen*): Friend,

3.55

Just like your comforting words,
my right shoulder, which is throbbing,
breathes life into my hope.

CLOWN: A brahmin's word never goes wrong.

The KING waits hopefully. Enter, through the sky, ÚRVASHI, dressed for a night-time rendezvous, and CHITRA-LEKHA.

ÚRVASHI (*looking at herself*): Friend, how do I look? Hardly any jewelry, and a dark cloak.

CHITRA-LEKHA: I'm speechless. My only thought is: I wish I was Puru-ravas. 3.60

ÚRVASHI: Lead me to that handsome man. Take it as a command from the God of Love himself.

CHITRA-LEKHA: We're already there. Your lover's palace is as high as Shiva's mountain.

ÚRVASHI: Where is the man who stole my heart, and what's he doing? Use your power to find out.

CHITRA-LEKHA (*thinking, to herself*): Fine. I'll tease her a little. (*aloud*) He's in some cozy place, happily enjoying the woman of his heart.*

3.65 URVAŚĪ *viṣādam nātayati.*

CITRALEKHĀ: 'muddhe, kā uṇa aṇṇā cintā piā|samāamassa?

URVAŚĪ (*s'ôcchvāsam*): 'a|dakkhiṇaṃ saṃdihadi me hiaaṃ.

CITRALEKHĀ (*vilokya*): 'eso maṇi|hammia|gado vaassa|metta|
sahāo rā'êṣī. tā ehi. uvasappamha ṇaṃ.

ubhe avatarataḥ.

3.70 RĀJĀ: vayasya, rajanyā saha vijṛmbhate madana|bādhā.

URVAŚĪ: 'a|ṇibbhiṇṇ' |attheṇa imiṇā vaṇeṇa ākampidaṃ
me hiaaṃ. antaridā evva suṇamha se ser'ālāvaṃ, jāva ṇo
saṃsaa|ccheo bhodi.

CITRALEKHĀ: 'jaṃ de roadi.

VIDŪṢAKAḤ: 'ṇaṃ ime amia|gabbhā seviantu canda|vādā.

RĀJĀ: vayasya, evaṃ|ādibhir an|upakramyo 'yam ātaṅkaḥ.
paśya:

3.75 kusuma|śayanaṃ na pratyagraṃ,
na candra|marīcayo,
na ca Malayā|jaṃ sarv'āṅgīṇaṃ,
na vā maṇi|yaṣṭayaḥ—
manasi|ja|rujaṃ sā vā divyā
mam' ālam apohitaṃ— [1oabc]

URVAŚĪ: 'kā vā avarā?†

3.76 *kā vā avarā* AR : omits ed. Following MŚ: *kā v' āparā*, inserted between the third and fourth lines of the verse.

ACT THREE

ÚRVASHI *signals despair.*

3.65

CHITRA·LEKHA: Who else could it be, silly?

ÚRVASHI (*sighing*): I'm afraid he's cheating on me.

CHITRA·LEKHA (*looking*): Here is he—the king himself, on
the roof of the diamond palace, alone with his friend.
Come, let's go meet him.

They alight on the roof.

KING: Friend, as night goes on, the pain of love is getting
worse. 3.70

ÚRVASHI: I wonder who he has in his mind. What he says is
rather vague. I'm uneasy. Let's stay hidden and eavesdrop
on their conversation, until the doubt is cleared up.

CHITRA·LEKHA: As you like.

CLOWN: Why not let the moonlight cure it?

KING: My dear friend, my sickness is not going to be cured
by such measures.

No bed of fresh flowers,
no light from the moon,
no sandalpaste on my body,
no cooling gems—
only that godly woman can heal the illness
of love. Or—

3.75

ÚRVASHI: Who else?!

RĀJĀ:

rahasi laghayed ārabdhā vā
tad|āśrayiṇī kathā. [10d]

URVAŚĪ: 「hīaa, dāṇiṃ maṃ ujjhia ido saṃkanteṇa tue phalaṃ uvaladdhaṃ.」

VIDŪSAKAḤ: 「āma. bho, ahaṃ pi jadā sihariṇiṃ rasālaṃ ca
ṇa lahe, tadā ṇaṃ patthaanto saṃkittaanto āsāsemi.」

3.80 RĀJĀ: sakhe, evaṃ manye...

CITRALEKHĀ: 「suṇu. a|saṃtuṭṭhe, suṇu.」

VIDŪSAKAḤ: 「kahaṃ via?」

RĀJĀ:

ayaṃ tasyā ratha|kṣobhād
aṃsen' āṃso nipīḍitaḥ
ekaḥ kṛtī śarīre 'smin.
śeṣaṃ aṅgaṃ bhuvo bharaḥ. [11]

CITRALEKHĀ: † 「sahi, † kiṃ dāṇiṃ vilambiadi? †

3.85 URVAŚĪ: (*sahas* "ōpagamya") 「halā Cittalehe, aggado vi māi
ṭṭhidāe udāsīṇo via mahā|rāo.」

3.84 citralekhā AR : urvaśī ed. 3.84 sahi AR : omits ed. 3.84 vilambiadi AR : vilambissam ed.

ACT THREE

KING:

Or talking about her with you
might help a little.

ÚRVASHI: My heart, you got your reward for leaving me and
embracing him.

CLOWN: I fully agree. When I'm craving mango or my fa-
vorite yogurt dessert,* I feel better when I talk about
them.*

KING: What I think is...

3.80

CHITRA-LEKHA: Listen carefully, since you're always doubt-
ing.

CLOWN: What is that?

KING:

This one shoulder of mine
that rubbed against hers when the chariot landed
with a jolt
is the one lucky part of my body. All the rest of it
is a burden on the earth.

CHITRA-LEKHA: What are you waiting for?

ÚRVASHI: (*approaching him hurriedly*) But Chitra-lekha, I'm 3.85
standing right in front of him and he seems not to have
noticed.

CITRALEKHĀ (*sa/smitam*): ʿadi|tuvaride, a|saṃkhitta|tirak-
kharinīā si,

NEPATHYE: ʿido ido bhaṭṭinī,

sarve karṇaṃ dadati. URVAŚĪ saha sakhyā viṣannā.

VIDŪSAKAḤ: ʿavihā, avihā! uvatṭhidā devī. tā vāaṃ | amo
hohi,

3.90 RĀJĀ: bhavān api saṃvṛt'ākāram āstāṃ.

URVAŚĪ: ʿhalā, kiṃ ettha karaṇīaṃ?

CITRALEKHĀ: ʿalaṃ āveeṇa. antaridā vaam. vihida|ṇīama|
vesā rāa|mahisī dīsadi. tā eṣā ciraṃ ṇa ciṭṭhassadi,

tataḥ praviśati dhṛt'ôpahāra|parijana DEVĪ.

DEVĪ (*candramasam avalokya*): ʿhañje Ṇiunīe, eso Rohiṇi|
saṃjoeṇa ahiaṃ sohadi bhaavaṃ Mialañchaṇo,

3.95 CETĪ: ʿṇaṃ saṃpajjisadi bhaṭṭinī|sahidassa bhaṭṭiṇo visesa|
ramaṇiādā,

iti parikrāmataḥ.

VIDŪSAKAḤ (*dr̥ṣtvā*): ʿbho, ṇa jāṇāmi sotthi|vāaṇaṃ dedi
tti, ādu bhavantaṃ antareṇa vad'āvadeseṇa mukka|rosā,
ajja me acchīṇaṃ suha|daṃsaṇā devī,

ACT THREE

CHITRA-LEKHA (*smiling*): You're in such a hurry that you forgot to undo your invisibility.

BACKSTAGE: This way, queen.

Everyone listens. ÚRVASHI and her friend are discouraged.

CLOWN: Oh no! The queen is here. Keep quiet.

KING: You keep quiet too.

3.90

ÚRVASHI: What should we do?

CHITRA-LEKHA: Don't worry. We're invisible. The queen is dressed for a ritual; she must be fasting.* She won't stay long.

Enter the QUEEN with a retinue bearing offerings.

QUEEN (*looking at the moon*): Dear Nípunika, the Moon looks even more lovely now that he has come close to Róhini.

NÍPUNIKA: A king always looks more appealing when he is with his queen.

3.95

They walk around.

CLOWN (*looking at them*): I don't know if it's because she's going to present me with an offering, or because she's making amends for her anger toward you by doing this ritual, but to my eyes the queen looks radiant this evening.

RĀJĀ (*sa/smitam*): ubhayam api ghaṭate. yat tu paścād abhi-
hitam, tan mām pratibhāti. yad atra|bhavatī

sit'|âṃśukā, maṅgala|mātra|bhūṣaṇā,
pavitra|dūrv'|âṅkura|lāñchit'|âlākā,
vrat'|āpadeś'|ôjjhita|garva|vṛttinā
mayi prasannā vapuṣ" âiva lakṣyate. [12]

3.100 DEVĪ (*upagamyā*): 「jedu, jedu ajja|utto!」

PARIJANAḤ: 「jedu, jedu bhaṭṭā!」

VIDŪSAKAḤ: 「sotthi bhodīe,」

RĀJĀ: devi, svāgataṃ.

haste grhītv" ôpaveśayati.

3.105 URVĀŚĪ: 「halā, ṭhāṇe iam devī|saddena uvaarīadi. ṇa kiṃ api
parihīadi Sacīdo ojassidāe,」

CITRALEKHĀ: 「sāhu, asūā|parañmuhaṃ mantidaṃ tue,」

DEVĪ: 「ajja|uttaṃ puro|kadua ko vi vada|viseso mae saṃpā-
daṇṇo. tā muhuttaṃ uvaroho sahīadu,」

RĀJĀ: mā, m" âivaṃ. anugrahaḥ khalu, n' ôparodhaḥ.

VIDŪSAKAḤ: 「īriso sotthivāṇavanto uvaroho bahuso bho-
du,」

ACT THREE

KING (*smiling*): Both are possible. But to me the second feels more likely. For my lady is

Dressed in white,
adorned only by her own good fortune,
sacred grass in her hair,
emptied of pride and intent on her prayers:
everything about her tells me she
wants to be good to me.

QUEEN (*approaches*): Victory to my husband!

3.100

RETINUE: Victory to the king!

CLOWN: Blessings to the queen.

KING: Welcome, queen.

Taking her hand, he seats her.

ÚRVASHI: It's not for nothing that they call her "queen." In dignity she is no less than Shachi, the Queen of Heaven.

3.105

CHITRA-LEKHA: Good. Your words are free from jealousy.

QUEEN: I am performing a ritual involving my husband.
Bear with me for a few minutes.

KING: Don't say that. It's a blessing, not a burden.

CLOWN: May such "burdens" that bring me food happen often.

3.110 RĀJĀ: kiṃ|nāma|dheyam etad devyā vratam?

DEVĪ NIPUṆIKĀM *avekṣate*.

NIPUṆIKĀ: 'bhaṭṭā, «pi' | āṇuppasādaṇam» nāma,

RĀJĀ (DEVĪM *vilokya*): yady evam,

anena, kalyāṇi, mṛṇāla|komalam
vratena gātram glapayasy a|kāraṇam.
prasādam ākāṅkṣati yas tav' ōtsukaḥ,
sa kiṃ tvayā dāsa|janaḥ prasādyate? [13]

3.115 URVAŚĪ: 'mahanto kkhu se imassim bahu|māṇo,

CITRALEKHĀ: 'āi muddhe, aṇṇa|saṃkanta|ppemmāṇo nāriā
ahiam dakkhiṇā honti,

DEVĪ: 'imassa vadassa aam pahāvo, jam ettiam mantāvido
ajja|utto,

VIDŪṢAKAḤ: 'viramadu bhavam. ṇa juttam su | hāsidaṃ
paccākhādum,

DEVĪ: 'dāriāo, uvaṇedha ovahāriam, jāva maṇi | hamma |
gade canda|vāde accemi,

3.120 PARIJANAḤ: 'jam devī āṇavedi. eso uvahāro,

DEVĪ (*nātyena kusum'āḍibhiś candra|pādān abhyarcya*): 'hañ-
je, ime ovahāria|modae ajja|Māṇavaam lambhāvehi,

ACT THREE

KING: What is the name of that ritual?

3.110

The QUEEN looks at NÍPUNIKA.

NÍPUNIKA: Lord, it is called "Making Your Husband Happy With You."

KING (*looking at the QUEEN*): In that case,

You shouldn't tire out your ever-so-delicate body
with this ceremony. You needn't work so hard
to make a friend of that person
who wants only to be your friend.

ÚRVASHI: He has great respect for this woman.

3.115

CHITRA·LEKHA: You're so naïve. Civilized men who are in love with some other woman are always extremely polite to their wives.

QUEEN: The ritual is already giving results. Look how you're talking to me.

CLOWN: Don't say anything. It's not right to contest well-spoken words.

QUEEN: You girls, bring the offerings here so I can worship the moon's rays as they touch the diamond palace.

RETINUE: As the queen orders. Here are the offerings.

3.120

QUEEN (*acting out worship with flowers and other items*):
Dear girl, please give these candies to our highly respected Mánavaka.

PARIJANAḤ: 'jaṃ devī āṇavedi. ajja|Māṇavaa, edaṃ dāva de,

VIDŪSAKAḤ (*modaka|sarāvaṃ gṛhītvā*): 'sotthi bhodīe. bahu|
phalo de uvavāso bhodu,

DEVĪ: 'ajja|utta, ido dāva,

3.125 RĀJĀ: ayam asmi.

DEVĪ (RĀJĀḤ *pūjām abhiniya, prāñjaliḥ praṇipatyā*): 'esā
ahaṃ devadā|mihunaṃ Rohiṇī|Mialañchaṇaṃ sakkhī|
karia ajja|uttam aṇuppasādemī. ajja|ppahudi jaṃ itthiaṃ
ajja|utto patthedi, jā ajja|uttassa samāama|ppaṇāṇī, tāe
mae pīdi|bandheṇa vattidavvaṃ ti,

URVĀŚĪ: 'ammahe, ṇa āṇe kiṃ|paraṃ se vaṇaṃ ti. mama
uṇa vissāsa|visadaṃ hiaaṃ saṃvuttaṃ,

CITRALEKHĀ: 'sahi, mah'āṇuhāvāe paḍi|vvaḍāe abbhaṇuṇ-
ṇādo aṇ|antarāo de pia|samāamo bhavissadi,

VIDŪSAKAḤ (*apavārya*): 'chinna|hatho macche palāide ṇi-
vaṇṇo dhīvaro bhaṇādi, dhammo me bhavissadi tti, (*pra-*
kāśam) 'bhodi, kiṃ udāsīṇo tattha|bhavaṃ?

3.130 DEVĪ: 'mūḍha, ahaṃ khu attaṇo suh'āvasāṇeṇa ajja|uttaṃ
ṇivvuda|sarīraṃ kāduṃ icchāmi. ettiṇa cintehi dāva,
pio vā ṇa v' ētti,

ACT THREE

RETINUE: As Your Highness commands. Noble Mánavaka, these are yours.

CLOWN (*taking the plate of candies*): Blessings to the queen. May your fast bear fruit.

QUEEN: Husband, come here, toward me.

KING: I'm here.

3.125

QUEEN (*acts out worshiping the KING, with her hands folded, bowing*): I, the queen, intent on making my husband happy with me, say this with that divine couple, the Moon and his wife Róhini, as witnesses. From now on, whatever woman my husband desires, or whatever woman desires him, will be treated by me as a friend.

ÚRVASHI: Wow. I don't know who she means. But my heart is lighter and full of confidence.

CHITRA·LEKHA: Dear friend, now that you have received permission from this great-hearted and devoted queen, there is no longer any obstacle to fulfilling your love.

CLOWN (*aside*): When the fish slips away, the fisherman says it's an offering to God. (*aloud, to the QUEEN*) Does that mean you don't love the king any more?

QUEEN: You fool, can't you see that I'm sacrificing my own pleasure in order to make my husband happy? Think for yourself—do I love him or not?

3.130

RĀJĀ:

dātum vā prabhavasi mām†
 anyasmai, kartum eva vā† dāsam.
 n' āham punas tathā, tvam
 yathā hi mām śaṅkase, bhīru. [14]

DEVĪ: 'hohi vā mā vā. jahā|ṇiddiṭṭham saṃpādidam «pi'|
 āṇuppasādaṇam» vadam. dāriāo, edha. gacchamha.

RĀJĀ: priye, na khalu prasādito 'smi, yadi saṃprati vihāya
 gamyate.

DEVĪ: 'ajja|utta, a|laṅghida|puvvo mae ṇiamo.

3.135 *niṣkrāntā sa|parivārā* DEVĪ.

URVAŚĪ: 'halā, pia|kalatto rā'|ēsi. ṇa uṇa hiaam ṇivattedum
 sakkuṇomi.

CITRALEKHĀ: 'kim tue ṇir|āsāe ṇivattiadi?

RĀJĀ (*āsanam upetya*): vayasya, na khalu dūram gatā devī.

VIDŪṢAKAḤ: 'bhaṇa vissaddham, jam si vattu|kāmo. «a|
 sajjo» tti parichindia, āduro via vejjeṇa a|ireṇa mukko
 tattha|bhavam bhodīe.

3.140 RĀJĀ: api nāma Urvaśī...

URVAŚĪ: '... ajja kid'|atthā bhave.

3.132 *dātum vā prabhavasi mām* ed. : *dātum asahane prabhavasy* Kāt

3.132 *vā* Kale Kāt : omits ed.

ACT THREE

KING:

You're free to give me away
or keep me for yourself.
I'm not at all
what you think I am.

QUEEN: I don't care if you are or not. I've finished the "Making Your Husband Happy With You" ritual, exactly according to rule. Girls, let's go.

KING: Darling, if you leave me now, I won't be happy with you.

QUEEN: Husband, I've never broken a rule before.

Exit the queen with her retinue.

3.135

ÚRVASHI: This king loves the queen. Still, I can't turn my mind away for him.

CHITRA-LEKHA: Do you want to give up and go home?

KING (*sitting down again*): My friend, I don't think the queen has gone very far.

CLOWN: Be bold. Say what you want to say. The queen has left you free, like a doctor who deserts an incurable patient.

KING: If only Úrvashi...

3.140

ÚRVASHI: ... could have her way.

RĀJĀ:

... gūḍhā nūpura|śabda|mātram api me
 kāntā śrutau pātayet,
 paścād etya śanaiḥ kar'|āmbuja|vr̥te
 kurvīta vā locane,
 harmye 'sminn avatīrya sādharma|vaśān
 mandāyamānā balād
 ānīyeta padāt padaṃ caturayā
 sakhyā mam' ōpāntikaṃ. [15]

URVAŚĪ: 'halā, imaṃ dāva se maṇo|rahaṃ saṃpādaissam.]

pr̥sthato gatvā rājño nayane saṃvṛṇoti. CITRALEKHĀ VIDŪṢA-
 KAM saṃjñāpayati.

3.145 RĀJĀ (*sparśam rūpayitvā*): sakhe, Nārāyaṇ'|ōru|saṃbhavā s'
 êyaṃ var'|ōrū.

VIDŪṢAKAḤ: 'kahaṃ bhavaṃ avagacchadi?]

RĀJĀ: kim atr' ājjñeyam?

aṅgam Anaṅga|kliṣṭam
 sukhayed anyā na me kara|sparśāt.
 n' ōcchvasiti tapanā|kīraṇaiś
 candrasy' êv' āṃśubhiḥ kumudaṃ. [16]

URVAŚĪ (*hastāv apanīy' ōttiṣṭhati. kim cid upasṛtya*): 'jedu,
 jedu mahā|rāo!]

ACT THREE

KING:

... were to let me hear the gentle jingle of
her footsteps,
wherever she is—and then steal up on me
from behind
and cover my eyes with her soft fingers. If only she'd
come down
to this rooftop. She'd stand here, hesitant, too shy
to move.
Then her clever friend would lead her to me, gently
forcing her
step by step.

ÚRVASHI: I'm going to make his dream come true.

Stealing up from behind, she covers his eyes with her hands.

CHITRA-LEKHA *signals to the* CLOWN.

KING (*recognizing her touch*): My friend, it's her, the daughter of the sage Naráyana. 3.145

CLOWN: How did you know?

KING: How could I not know?

Who else could soothe this body,
worn by desire, with her touch?
The sun can't make the water-lily breathe.
Only the moon can do it.

ÚRVASHI (*taking her hands away, rising and coming a little closer*): Victory to the king!

3.150 RĀJĀ: sundari, svāgataṃ.

ek'āsane upaveśayati.

CITRALEKHĀ: 「avi suhaṃ vaassassa?」

RĀJĀ: nanv etad upapannaṃ.

URVAŚĪ: 「halā, devīe diṇṇo mahā|rāo. tado se paṇaavadi
via sarīra|saṃgada mhi. mā khu maṃ puro|bhāiṇiṃ
samatthehi.」

3.155 VIDŪṢAKAḤ: 「kahaṃ, iha evva tumhāṇaṃ atthaṃ ido sujjo?」

RĀJĀ (URVAŚĪM *avalokya*):

devyā datta iti yadi
vyāpāraṃ vrajasi me śarīre 'smin,
prathamam kasy' ānumate
coritam etat tvayā hṛdayam? [17]

CITRALEKHĀ: 「vaassa, ṇir|uttarā esā. saṃpadaṃ maha viṇṇa-
vidaṃ suṇīadu.」

RĀJĀ: avahito 'smi.

3.160 CITRALEKHĀ: 「vasant'|āṇantare uṇha|samae bhaavaṃ Sujjo
mae uvaaridavvo. tā jahā iaṃ me pia|saḥi saggassa ṇa
ukkaṇṭhedi, tahā vaasseṇa kādavvaṃ.」

VIDŪṢAKAḤ: 「kiṃ vā sagge sumaridavvaṃ? ṇa tattha svādiadi
ṇa pīadi. kevalaṃ a|ṇimisehiṃ acchihiṃ mīṇadā avalam-
bīadi.」

ACT THREE

KING: Welcome, my beauty.

3.150

Seats her beside him.

CHITRA·LEKHA: Is my royal friend happy now?

KING: Yes—now that she's here.

ÚRVASHI (*to* CHITRA·LEKHA): The queen herself has gifted him to me. That's why I'm sitting beside him like his lover. Don't think I'm too forward.

CLOWN: What, have you been here since the sun set?

3.155

KING (*looking at* ÚRVASHI):

If you think you can hold me now
because the queen gifted me to you,
whose permission did you ask
when you first stole my heart?

CHITRA·LEKHA: She is speechless, friend. Listen, now, to what I have to say.

KING: I'm all ears.

CHITRA·LEKHA: I have to rush off to heaven to worship the Sun in the hot season that comes right after spring. I'm relying on you to take care of my friend so that she doesn't miss heaven.

3.160

CLOWN: What's there to miss in heaven? There's nothing to eat, nothing to drink. You just sit around without blinking,* pretending you're a fish.

RĀJĀ: bhadre,

a|nirdeśya|sukhaḥ svargaḥ. kas taṁ vismārayiṣyati?
an|anya|nārī|sāmānyo dāsas tv asyāḥ Purūravāḥ. [18]

CITRALEKHĀ: 「aṇuggahida mhi. halā Uvvasi, a|kādarā bhavia
visajjehi maṁ.」

3.165 URVAŚĪ (CITRALEKHĀṂ *pariṣvajya*): 「sahi, mā khu maṁ visu-
marehi.」

CITRALEKHĀ (*sa/smitam*): 「vaasseṇa saṁgadā tumam evva
edaṁ mae jācidavvā.」

RĀJĀNAM *praṇamya niṣkrāntā*.

VIDŪŠAKAḤ: 「diṭṭhiā maṇo|raha|saṁpattie vaḍḍhadi bha-
vaṁ.」

RĀJĀ: iyaṁ tāvad vṛddhir mama. paśya,

3.170 sāmanta|mauli|maṇi|rañjita|śāsan'|āṅkaṁ
ek'|ātapatram avaner na tathā prabhutvaṁ,
asyāḥ, sakhe, caraṇayor aham adya kāntaṁ
ājñākaratvam adhigamya yathā kṛt'|ārthaḥ. [19]

URVAŚĪ: 「ñ' atthi me vihavo ado piadaraṁ mantidum.」

RĀJĀ (URVAŚĪṂ *hasten' āvalambya*): aho, viruddha|saṁvar-
dhana īpsita|lābho nāma.

ACT THREE

KING: My dear,

Heaven is heaven.
Who can make you forget it?
But no other woman can say
she has a man who worships her
like Puru-ravas.

CHITRA-LEKHA: I accept your words as a favor to me. Dear
Úrvashi, don't be afraid. Let's say goodbye.

ÚRVASHI (*embracing* CHITRA-LEKHA): Don't forget me, my 3.165
friend.

CHITRA-LEKHA (*laughing*): Now that you're together with
your friend, I'm the one who has to say that.

Bows to the KING and leaves.

CLOWN: Congratulations. You've got everything you
wanted.

KING: She is everything I wanted. You see,

All other kings in this world 3.170
brighten my feet with their diamond crowns.
I rule the whole earth under one cool shade,*
but that's not kingship.
When I sit at her feet, I'm proud to be
her servant. That's when I feel like a king.

ÚRVASHI: I can't do any better than that.

KING (*taking ÚRVASHI's hand*): Getting what you want turns
everything around.

pādās ta eva śaśinaḥ sukhayanti gātram.
 bāṇās ta eva Madanasya mam' ānukūlāḥ.
 saṃrambha|rūkṣam iva, sundari, yad yad āsīt,
 tvat|saṃgamena mama tat tad iv' ānunītaṃ. [20]

URVAŚĪ: 「avaraddha mhi cira|āriā mahā|rāassa,」

3.175 RĀJĀ: mā, m" āivaṃ.

yad ev' ōpanataṃ duḥkhāt,
 sukhaṃ tad rasavattaraṃ.
 nirvāṇāya taru|cchāyā
 taptasya hi viśeṣataḥ. [21]

VIDŪŚAKAḤ: 「bho, sevidā padosa|ramaṇīā canda|vādā. samao
 kkhu de vāsa|ghara|ppavesassa,」

RĀJĀ: tena hi sakhyās te mārgam ādeśaya.

VIDŪŚAKAḤ: 「ido ido bhodī,」

3.180 *sarve parikrāmanti.*

RĀJĀ: sundari, iyam idānīm me prārthanā.

URVAŚĪ: 「kā via?」

RĀJĀ:

an|adhigata|mano|rathasya pūrvaṃ
 śata|guṇit" ēva gatā mama tri|yāmā.
 yadi tu tava samāgame tath" āiva
 prasarati, subhru, tataḥ kṛtī bhaveyaṃ. [22]

ACT THREE

They're the same rays of the moon. They make me
happy now.

Same arrows of love. They fight my battle.
Everything that was harsh when you weren't here
has turned sweet because you're with me.

ÚRVASHI: I'm sorry I took so long.

KING: Don't say that.

3.175

That happiness that comes after suffering
is the happiest of all.
To feel the shade of a tree,
you should be scorched by the sun.

CLOWN: I think we've had enough moonlight for now. It's
time to go to bed.

KING: In that case, show your new friend the way.

CLOWN: Follow me, Madam.

All set off.

3.180

KING: My darling, I have one more request.

ÚRVASHI: What's that?

KING:

Night was a hundred times longer
before you came here.
If it moves as slowly when you're with me,
I'll be the luckiest man in the world.

HOW ÚRVASHI WAS WON

iti niṣkrāntāḥ sarve.

3.185

*iti mahā/kavi/Kālidāsa/viracite Vikramorvaśīye
tr̥tīyo 'ñkah.*

ACT THREE

Exeunt omnes.

End of Act Three of "How Úrvashi was Won"
by the great poet Kali-dasa.

3.185



INTERLUDE

「*pia/sahi/vioa/vimaṇā*
sahi/sahiā vāulā samullavāi
sūra/kara/phaṃsa/viasia/
tāmarase saravar'ūsamge. [1]

SAHAJANYĀ/CITRALEKHAYOḤ *prāveśikī ākṣiptikā. tataḥ prav-*
īṣati SAHAJANYĀ CITRALEKHĀ *ca.*

CITRALEKHĀ (*praveś'āntare dvi/padikayā diśo 'valokya*):

4.5 「*saha/ari/dukkh'āliddhaam*
sara/varaammi siṇiddhaam,
bāh'ovaggia/ṇaṇaam
tammai haṃsī/jualaam. [2]

SAHAJANYĀ (*sa/khedam*): 「sahi Cittalehe, milāamāṇa|saava-
 tta|kasaṇā de muha|cchāā hiaassa a|sutthadam sūedi.
 tā kahehi me a|ṇivvudi|kāraṇam jeṇa de sama|dukkhā
 homi.

CITRALEKHĀ (*sa/karuṇam*): 「sahi, accharā|vāra|pajjāeṇa tat-
 tha|bhavado sujassa uvaṭṭhāṇe vaṭṭantī pia|sahīe viṇā
 vasant'ūsavo āgado tti baliām ukkaṇṭhida mhi.

SAHAJANYĀ: 「sahi, jāṇāmi vo aṇṇoṇṇa|gadam pemmaṃ.
 tado tado?

CITRALEKHĀ: 「tado imesu diasesu ko ṇao vuttanto vaṭṭadi,
 tti paṇidhāṇa|ṭṭhidāe mae accāhidam uvaladdham.

*She cries, together with her friend,
disturbed and saddened
by the absence of their friend
here on the lakeshore
as the lotus unfolds at the touch
of the rising sun.*

CHITRA·LEKHA *and* SAHA·JANYA *enter dancing and gesturing
with their hands.*

CHITRA·LEKHA (*singing a dvi-pádika* * *and looking at the sky*):

*Two loving geese are grieving
in the lake, their eyes clouded
by tears, in pain
for their friend.*

4.5

SAHA·JANYA (*looking at* CHITRA·LEKHA, *sadly*): Your face is pale as a wilted lotus. Something is troubling your heart. Tell me why you're sad. I want to share it.

CHITRA·LEKHA (*miserably*): I was taking my turn worshipping the sun, sitting at his feet, when suddenly I missed Úrvashi terribly, because the Spring Festival is here.

SAHA·JANYA: I know you two are very close. What happened then?

CHITRA·LEKHA: I went into a state of meditation to find out what was going on during these days—and what I saw was a disaster.

4.10 SAHAJANYĀ: 'sahi, kerisaṃ taṃ?]

CITRALEKHĀ (*sa/karuṇam*): 'Uvvasī kila taṃ rā'ēsiṃ lacchī|
saṇāhaṃ amaccesu ṇivesida|kajja|dhuraṃ geṇhia Kelāsa|
sihar' |uddesaṃ Gandhamādaṇaṃ vaṇaṃ viharidum
gadā.]

SAHAJANYĀ (*sa/ślāgham*): 'sahi, so saṃbhoo jo tārisesu ppa-
desesu. tado tado?]

CITRALEKHĀ: 'tado tahiṃ Mandāiṇī|tīre sikadā|pavvadehiṃ
kilāmāṇā Udaavadī nāma vijjāhara|dāriā teṇa rā'ēsiṇā
ciraṃ ṇijjhāida tti kadua kuvidā me pia|sahī Uvvasī.]

SAHAJANYĀ: 'a|sahaṇā khu sā. dūr'|ārūḍḍho a se paṇao. tā
bhavidavvadā ettha balavadī. tado tado?]

4.15 CITRALEKHĀ: 'tado bhattuṇo aṇuṇaṃ a|ppaḍivajjamāṇā,
guru|sāva|saṃmūḍha|hiaā, visumarida|devadā|ṇiamā,
ammakā|jaṇa|pariharaṇīaṃ Kumāra|vaṇaṃ pavitṭhā.
paves'|āṇantaraṃ ca kāṇaṇ'|ôvanta|vatti|ladā|bhāveṇa
pariṇadaṃ se rūvaṃ.]

SAHAJANYĀ (*sa/śokam*): 'savvadhā ṇ' atthi vihiṇo a|laṅgha-
ṇīaṃ nāma, jeṇa tārisassa aṇurāssa aṇṇāriso evva pari-
ṇāmo saṃvutto. adha kim|avattho so rā'ēsi?†

4.16 *adha kim|avattho so rā'ēsi* AR : *tado tado* ed.

ⁱ Shiva's son, Karttikéya, a bachelor himself

SAHA·JANYA: What kind of disaster?

4.10

CHITRA·LEKHA (*in despair*): It seems that Úrvashi went with her lover, the noble king, to play in Gandha·mádana Grove near the peak of Mount Kailása, after he had handed over all the affairs of the kingdom to the care of his advisers.

SAHA·JANYA (*excited*): That's an ideal place for making love. And then?

CHITRA·LEKHA: There was this girl from the *vidya-dharas* (her name is Údayavati) who was building sand-castles on the banks of the Ganga. The king stared at her for a little too long, and Úrvashi got angry.

SAHA·JANYA: She's so impatient. Her love is so deeply rooted. Something like this was sure to happen. So what then?

CHITRA·LEKHA: She wouldn't listen to his pleas. She walked 4.15 straight into the forest. Her teacher's curse made her ignorant, and she completely forgot that there is a rule made by the god Kumára¹ forbidding women from entering that place. The moment she entered, she turned into a vine at the edge of the grove.

SAHA·JANYA (*grieving*): You can't escape the inevitable. What a terrible thing to happen—and so suddenly—to a great love! And how is the king?

CITRALEKHĀ: 「tado so vi tassim evva kāṇaṇe piadamam aṇ-
ṇesaanto ummatti|bhūdo «ido Uvvasi tado Uvvasi» tti
kadua aho|rattāim adivāhedi, (nabho 'valokya) 「imiṇā
uṇa ṇivvudāṇam vi ukkaṇṭhā|kāriṇā meh' |ōdaeṇa a|ppa-
diāro bhavissadi tti takkemi,」

ANANTARE JAMBHALIKĀ:

「saha/ari/dukk'āliddhaam
saravaraammi siṇiddhaam,
a/virala/bāha/jal'ōllaam
tammai haṃsī/jualaam,」 [3]

SAHAJANYĀ: 「sahi, atthi ko vi samāgam' |ōvāo?»

4.20 CITRALEKHĀ: 「Gorī|caraṇa|rāa|saṃbhavam saṃgama|maṇim
vajjia kudo se samāgam' |ōvāo?»

SAHAJANYĀ: 「ṇa tārisā ākidi|viesā ciram dukkha|bhāiṇo
honti. tā avassam ko vi aṇuggaha|ṇimitta|bhūdo samā-
am' |ōvāo bhavissadi tti takkemi,」 (prācīm diṣam avalo-
kya) 「tā ehi, uda' |ummuhassa bhaavado sujjassa uvatṭhā-
ṇam karemma,」

ANANTARE KHAṇḍA|DHĀRĀ:

「cintā/dummia|māṇasiā,
saha/ari/damṣaṇa|lālasīā
vīasiā|kamala|maṇo/harāe
viharaī haṃsī saravarae,」 [4]

iti niṣkrānte.

praveśakāḥ.

INTERLUDE

CHITRA·LEKHA: He spends his days and nights searching for her all over the grove. He's out of his mind. He keeps thinking she must be somewhere there. (*looking up at the sky*) To make things worse, the monsoon has begun. Even happy people are overcome by longing when they see the clouds.*

A SONG AGAIN, OFFSTAGE:

*Two loving geese are grieving
in the lake, their eyes clouded
by endless tears, in pain
for their friend.*

SAHA·JANYA: Is there any way they can be reunited?

CHITRA·LEKHA: There's only one way—the Reuniting Ruby 4.20
that crystallized from the lac painted on Párvati's feet.*

SAHA·JANYA: My friend, such beautiful people cannot be unhappy for long. Something will happen that will bring them back together. (*facing east*) Come. Let's go and pray to the rising sun.

A SONG, OFFSTAGE:

*Her heart aching,
longing to see her friend,
the goose swims through the lake
bright with blooming lotuses.*

Exeunt.

End of Interlude.



ACT FOUR

4.25 PURŪRAVASAḤ *prāveśikī ākṣiptikā*:

ṛgahaṇaṃ ga'inda/ṇāho
pia/virah'ummāa/paalia/viāro
visaī taru/kusuma/kisalaā/
bhūsia/ṇia/deha/pabbhāro. [5]

tataḥ praviśaty ākāśa/baddha/lakṣyaḥ s'ônṃmādo RĀJĀ.

RĀJĀ (*sa/krodham*): āḥ dur|ātman rakṣaḥ, tiṣṭha, tiṣṭha! kva
me priyatamām ādāya gacchasi? (*vilokya*) katham? śaila|
śikharād gaganam utpatya bāṇair mām abhivarṣati. (*loṣ-
ṭaṃ grhītvā hantum dhāvan, anantare dvi|padikayā diśo
'valokya*)

ṛhia'|āhia|pia|dukkhao,
saravarae dhua|pakkhao,
bāh'|ovaggia|ṇaṇao
tammaī haṃsa|juāṇao. [6]

4.30 (*vibhāvya; sa/karunam*) katham?

naṃ|jala|dharah saṃnaddho 'yaṃ,
na drpta|niśā|caraḥ.
sura|dhanur idaṃ dūr'|ākṛṣṭaṃ,
na nāma śar'|āsanam.
ayam api paṭur dhār'|āsāro,
na bāṇa|paraṃparā.
kanaka|nikaṣa|snigdḥā vidyut,
priyā na mam' Ōrvaśī. [7]

OFFSTAGE, *indicating the KING's entry:*

4.25

*Here comes an elephant, moving deep
into the forest, maddened
by the loss of his lover, his body
decked with broken branches and wild flowers.*

*Enter the KING as a madman, staring at something in empty
space.*

KING (*angrily*): Stop, you miserable demon! Where are you going with my beloved? (*looking up*) It's terrible. He's flown into the sky from the mountain-top and is now raining down arrows on me. (*picking up a rock and running to the attack, then looking upwards, singing a dvi-pádika*):*

The young goose is grieving,
shaking his wings in the water,
eyes seared by tears,
holding in his heart
the agony of separation.

(looking closely; sadly)

4.30

This is no demon.
It's a cloud, heavy with rain.
Here is a rainbow across the sky, not a warrior's bow.
It's sharp rain falling on me, no arrows.
It's lightning I see,
like a streak of gold,
not my Úrvashi.

iti mūrcchitah patati. dvi|padikay” ôtthāya niḥśvasya ca

ṛmaim jāṇia mia|loṇi
ṇisi|aru koi harei,
jāva ṇa ṇava|tali sāmala
dhārā|haru varisei. [8]

(sa|karuṇam vicintya) tat kva nu khalu gatā syāt?

4.35

tiṣṭhet kopa|vaśāt prabhāva|pihitā.
dīrgham na sā kupyati.
svargāy’ ôtpatitā bhaven? mayi punar
bhāv’|ārdram asyā manaḥ.

(sa|roṣam)

tām hartum vibudha|dviṣo ’pi na ca me
śaktāḥ puro|vartinīm.
sā c’ âtyantam algocaram nayanayor
yāt”, êti ko ’yam vidhiḥ? [9]

(dvi|padikayā diśo ’valokya, niḥśvasya, s’âsram) aye, parāvṛtta|
bhāgadheyānām duḥkham duḥkh’|ānubandhi. kutaḥ:

ayam eka|pade tayā viyogaḥ
priyayā c’ ôpanataḥ su|duḥsaho me—
nava|vāri|dhar’|ôdayād ahobhir
bhavitavyam ca nir|ātapatva|ramyaiḥ. [10]

anantare carcarī.

ṛjala|hara, saṃhara. ehu ko paīm āḍhattao
a|virala|dhār”|āsāra disā|muha|kantao?
e maīm puhavi bhamante jāi pia pekkhimi,
tavve jam ju karihisi tam tu sahihimi. [11]

Falls in a faint. Then he gets up with a sigh, singing a couplet.

I thought some demon was stealing my wife,
but it's only a dark rain cloud, rife with lightning.

(thinking sadly) Where has she gone?

She must be somewhere nearby,
hiding from me in her anger. She has that power,
but she won't stay angry for long.
Has she flown back to heaven?
She's too much in love with me.

4.35

(with anger)

Not even a demon could steal her away
while I'm here.
But still she's vanished
before my eyes, like an act
of god.

(sighing, looking up; a couplet, sung in tears) For people
whose fortunes have turned crooked, one trouble fol-
lows another.

I can't bear being cut off
from my lover—and to make it worse,
the rains have come,
the days are fresh and cool.

*He dances a chārchari.**

You've made the whole world beautiful
with your showers, to the edge of space.
I command you, dark cloud:
Hold back your anger at me.
When, wandering the earth,

4.40 (*carcarikayā vicintya*) vṛthā khalu mayā manasaḥ saṃtāpa|
vṛddhir upekṣyate, yadā munayo 'py evaṃ vyāharanti,
«rājā kālasya kāraṇam» iti. tat kim ahaṃ jala|dhara|
samayaṃ na pratyādiśāmi? (*vihasy' ôthhāya ca*, «*yadā mu-
nayo 'py evaṃ vyāharant'*» *îti paṭhitvā*) bhavatu. pratyādi-
śāmi.

anantare carcarī.

ṛgandh'|ummāia|mahuara|gīehiṃ,
vajjantehiṃ parahua|tūrehiṃ
pasaria|pavan'|uvvellia|pallava|aru
sul|lalia|vivihā|paāre ṇaccaī kapp'|aaru. [12]

(*tena nartitvā*) atha vā na pratyādiśāmi, yadā prāvṛṣṇayair
eva cihnaiḥ saṃprati mama rāj'|ôpacāraḥ kriyate. (*vi-
hasya; punar «gandh'ummāia» iti nartitvā*) katham iti:

vidyul|lekhā|kanaka|ruciraṃ
śrī|vitānaṃ mam' ābhraṃ.
vyādhūyante nicula|tarubhir
mañjari|cāmarāṇi.
gharma|cchedāt paṭutara|giro
bandino nīla|kaṇṭhā.
dhār'|āsār'|ôpanayana|parā
naigamāḥ sānumantaḥ. [13]

ACT FOUR

I find my beloved,
then I'll be happy to bear
what you do.

(*thinking, with a chárchari dance*) Like a fool, I quietly suffer 4.40
my anguish. Even sages say, "A king makes Time." Why,
then, don't I banish the rainy season? (*laughing, rising,*
he repeats:) Even sages say, "A king makes Time." Fine.
I'll banish it.

Dances another chárchari.

To the song of the bees
maddened by fragrance,
and the trumpet-calls of the cuckoos,
the wishing tree is dancing
gently, gracefully, leaves
quivering in the breeze.

(*dancing*) On the other hand, maybe I shouldn't banish the
monsoon after all. In so many ways, it is this monsoon
that is honoring me like a king. (*laughing; dancing the*
previous verse again) See:

These clouds, limned in golden lightning,
spread a canopy above me.
Níchula trees fan me with clusters of flowers.
Happy that summer is over, peacocks,
full-throated, sing my praises.
Mountains draw down the rains
like merchants bearing gifts.

4.45 bhavatu. kiṃ paricchada|ślāghayā? yāvad asmin kānane tāṃ
priyām anveṣayāmi. (*punaś carcarī.*)

(*pāṭhasy' ante bhinnakah.*)

ṛdaīā/rahio, ahiaṃ duhio,
virah'/āṇugao, parimantharao,
giri/kāṇaṇae kusum'/ujjalae
gaa/jūha/vaī taha jhīṇa/gaī. [14]

(*anantare dvi|padikayā parikramy' āvalokya ca, sa|harṣam*)
hanta hanta. vyavasitasya me saṃvardhanam saṃvṛttam.
kutaḥ:

ārakta|rājibhir iyam
kusumair nava|kandalī salila|garbhaiḥ
kopād antar|bāṣpe
smarayati mām locane tasyāḥ. [15]

4.50 ito gat" ēti katham mayā tatra|bhavatī sūcayitavyā?

padbhyām spṛśed vasumatīm yadi sā su|gātrī
megh'|ābhivṛṣṭa|sikatāsu vana|sthalīṣu,
paścān|natā guru|nitambatayā tato 'syā
dṛśyeta cāru|pada|pañktir alaktak'|āṅkā. [16]

(*dvi|padikayā parikramy' āvalokya ca; sa|harṣam*) hanta hanta!
upalabdham upalakṣaṇam, yena tasyāḥ kopanāyā mārgo
'numīyate.

But why fuss over these trappings? Let me first find my lover 4.45
in this wilderness. (*Dances another chárchari.*)

(*Sung to a bhínnaka rhythm.* *)

*An elephant king, distanced
from his mate, heavy
with sadness, heavy
with longing,
walks slowly
through the mountain forest
burning with flowers.*

(*moving forward with a dvi-pádika song, looking around, with
a burst of happiness*) Here's an encouraging sign.

Red-streaked flowers
glistening in the rain,
the banana tree reminds me
of her eyes, welling tears
of anger.

There must be some way to know what path she's taken: 4.50

If her feet have touched this forest earth,
soaked with rain, there must be marks,
a little deeper at the heel
because of her heavy hips,
and traced with red lac.

(*moving forward with a dvi-pádika song, looking around; with
joy*) I've found it! I can see the way she must have gone
in her anger.

hṛt'āuṣṭha|rāgair nayan'ōda|bindubhir
 nimagna|nābher nipatadbhir aṅkitam,
 cyutam ruṣā bhinna|gater a|saṁśayam
 śuk'ōdara|śyāmam idam stan'āṁśukam. [17]

bhavatu. ādāsyē tāvat. (*parikramya vibhāvya ca; s'āśram*)
 katham? s'ēndra|gopaṁ nava|śādvalam idam. tat kuto
 'smin vipine priyā|pravṛttim āgamayeyam? (*dr̥ṣṭvā*) aye,
 ayam āsār'|ōcchvasita|śaila|taṭa|sthalī|pāṣāṇam adhirū-
 dhah

4.55 ālokayati payo|dān
 prabala|puro|vāta|nartita|śikhaṇḍah
 kekā|garbheṇa śikhī
 dūr'|ōnnamitena kaṇṭhena. [18]

(*upetya*) yāvad enam pṛcchāmi.

(*anantare khaṇḍakah.*)

ṛ samṣpatta|visūraṇao,
 turiam para|vāraṇao,
 piaama|daṁsaṇa|lālasao
 gaa|varu vimhia|māṇasao. [19]

(*tena khaṇḍak'āntare carcarī.*)

ACT FOUR

Here's the top she was wearing,
dark as a parrot's breast,
stained by tears that washed
a little red from her lips.
She was clearly walking fast,
with uneven steps,
in anger.

I'll pick it up. (*taking a closer look; tearfully*) Oh no. It's a patch of dark green grass spotted with ladybugs. So how can I find out where she went in this wilderness, with no one around? (*looking*) I see a peacock perched on a mountain rock polished by the rain.

He's looking up at the clouds, crest
ruffled by strong winds,
craning his neck
with a cry stuck in his throat.

4.55

(*approaching the peacock*) I'll ask it.

(*In the background, a khándaka song.*)

Grieving,
this fine elephant that could stop his enemies
in their tracks, hungry to see
his mate, wanders
in a daze.

(*A chárchari.*)

- 4.60 𑀧𑀲𑀭𑀸𑀢𑀺𑀓, 𑀧𑀸𑀢𑀺𑀓 𑀲𑀺 𑀲𑀺𑀢𑀺𑀲𑀺𑀢𑀺𑀓, 𑀲𑀺𑀢𑀺𑀢𑀺𑀓 𑀲𑀺𑀢𑀺 𑀲𑀺:
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 𑀲𑀺 𑀲𑀺𑀢𑀺 𑀲𑀺𑀢𑀺𑀓𑀲𑀺𑀓, 𑀲𑀺𑀢𑀺𑀢𑀺𑀓 𑀲𑀺𑀢𑀺𑀓 𑀲𑀺𑀢𑀺𑀓. [20]

(*carcarikay*” *ôpaviśy*, *âñjalim baddhvā*)

𑀲𑀺𑀢𑀺𑀢𑀺𑀓𑀲𑀺𑀓, 𑀲𑀺𑀢𑀺𑀓 𑀲𑀺𑀢𑀺𑀓𑀲𑀺𑀓
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 𑀲𑀺𑀢𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓”, 𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓,
 𑀲𑀺𑀓𑀲𑀺𑀓 𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓 𑀲𑀺𑀓𑀲𑀺𑀓? [21]

(*carcarikay*” *āvalokya*) *katham?* 𑀲𑀺𑀢𑀺𑀓𑀲𑀺𑀓 𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓
 𑀲𑀺𑀢𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓. (*punaś carcarī*) 𑀲𑀺𑀓 𑀲𑀺𑀓 𑀲𑀺𑀓𑀲𑀺𑀓
 𑀲𑀺𑀓𑀲𑀺𑀓 𑀲𑀺𑀓𑀲𑀺𑀓? (*vicintya*)𑀲𑀺𑀓 𑀲𑀺𑀓, 𑀲𑀺𑀓𑀲𑀺𑀓.

𑀲𑀺𑀢𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓 𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓
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 𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓
 𑀲𑀺𑀓 𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓, 𑀲𑀺𑀓 𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓𑀲𑀺𑀓? [22]

4.60 *°gaiṃ* em. : *°gai* ed. 4.63 *vicintya* AR : omits ed.

6.44 *kaṃ hared* AR : *kiṃ karoty* ed.

I'm begging you, peacock.
 Speak to me of my lover.
 Have you seen her
 as you were moving through the forest?
 Her face is like the moon.
 She walks like a goose.
 That's how you'll know her.

(another chárchari, with hands folded in supplication)

Peacock,
 you have bright eyes.
 Her eyes are very long.
 Your neck is dark.
 Hers is long and elegant.
 She's dazzling.
 Have you seen her
 anywhere in this forest?

(dancing a chárchari and looking) What, no answer? He's
 beginning to dance. *(another chárchari)* I wonder why
 he's so happy. *(thinking)* All right, I understand.

Spread open by a gentle wind,
 his vibrant, thick tail
 is without rival—now that my lover
 is not here. When her lush hair,
 decked with flowers,
 comes loose when we make love,
 who could pay attention
 to a peacock?

4.65 bhavatu. para|vyasana|nirvṛtaṃ na khalv enaṃ pṛcchāmi.
 (dvi|padikayā diśo 'valokya) aye, iyam ātap'|ānta|saṃ-
 dhukṣita | madā jambū | viṭapam adhyāste para | bhṛtā.
 vihageṣu paṇḍit" āiṣā jātiḥ. yāvad enāṃ pṛcchāmi. (*an-
 antare khurakah*)

「vijja/jjhara/kāṇaṇa/alliṇao,
 dukkha/viṇiggaa/bāh'/uppīdao,
 dūr'/ōsāria/hia'/āṇandao
 ambara/māṇe bhamāi ga'/indao.」 [23]

(*khurak'*ānte carcarī.) hele hele.

「para|hua mahura|palāviṇi, kantī
 nandaṇa|vaṇa sa|cchanda bhamantī
 jāi pāim piaama sā mahu diṭṭhī,
 tā āakkhahi mahu, para|puṭṭhī.」 [24]

(*etad eva nartitvā Valantikay" ōpasṛtya, jānubhyām sthitvā*)
 bhavati,

4.70 tvāṃ kāmīno madana|dūtim udāharanti.
 mān'|āvabhaṅga|nipuṇaṃ tvam a|mogham astraṃ.
 tām ānaya priyatamāṃ mama vā samīpaṃ,
 mām vā nay' āśu, kala|bhāṣiṇi, yatra kāntā. [25]

(*vāmakena kim cid valitvā, ākāśe*) kim āha bhavati? «kathaṃ
 tvāṃ evam anuraktaṃ vihāya gat"?» ēti. śṛṇotu bhavati.

Fine. I'm not about to ask someone who takes pleasure in 4.65
 others' misery. (*looking up, with a dvi-pádika song*) Here,
 on a branch of the rose-apple tree, sits a cuckoo, excited
 by summer's end. She's the wisest of birds. I'll ask her.
 (*a khúrika dance*)

*Hidden in this forest of wonders,
 tears of grief filling his eyes,
 lost to all thought of happiness,
 the elephant king takes the measure
 of the sky.*

(Chárchari.)

Tell me, sweet-spoken cuckoo:
 Have you by any chance
 seen the woman I love
 wandering through this lovely garden?

(*after dancing to this verse, falling to his knees, moving to the
 valántika raga**)

Lovers say you're the best messenger,
 an unfailing weapon to cut through
 a lover's anger. Bring her to me,
 talk to her sweetly,
 or quickly take me
 wherever she is.

4.70

(*turning slightly to the left, looking up*) What are you saying?
 "How could she have left you, who loves her so much?"
 I'll tell you.

kupitā; na tu kopa|kāraṇaṃ
 sakṛd apy ātma|gataṃ smarāmy ahaṃ.
 prabhutā ramaṇeṣu yoṣitāṃ
 na hi bhāva|skhalitāny apekṣate. [26]

(sa|sambhramam upaviśya, anantaram jānubhyāṃ sthitvā,
 «kupit» » êti paṭhitvā; vilokya ca) katham? kathā|viccheda|
 kārīṇī sval|kārya eva vyāsaktā. atha vā suṣṭhu khalv idam
 ucyate:

mahad api para|duḥkhaṃ śītaṃ samyag āhuḥ,
 praṇayam a|gaṇayitvā yan mam' āpad|gatasya
 adharam iva mad'|āndhā pātum eṣā pravṛttā
 phalam abhinaṃ|pākaṃ rāja|jambū|drumasya. [27]

4.75 tad evaṃ gate 'pi, priy" êva me mañju|svan", êti na me
 kopo 'syāṃ. sukham āstāṃ bhavatī. sādhayāmas tāvat.
 (utthāya, dvi|padikayā parikramy' āvalokya ca) aye, dakṣi-
 ñena vana|dhārāṃ priyā|caraṇa|nikṣepa|śaṃsī nūpura|
 śabdaḥ. yāvad enam anugacchāmi. (parikramya)

┌ piaama|viraha|kilāmia|vaaṇao,
 a|virala|bāha|jal'|āula|ṇaṇao,
 dū|saha|dukkha|visaṇṭhula|gamaṇao,
 pasaria|guru|tāva|divi'|aṅgao,

ACT FOUR

She was angry, all right,
though I don't remember
doing anything wrong.
Women have a certain power
over their lovers.
They don't need reasons.

(sitting down in agitation, then shifting to his knees again, singing the verse a second time; looking around) This cuckoo doesn't seem to be interested in anything but her own business. She's not listening to my story. As they say:

Other people's sorrow doesn't hurt us.
It's true what people say.
Arrogant, self-centered, the cuckoo
doesn't even notice that I'm suffering
in love. She's absorbed in tasting
the ripe rose-apple, red
as a woman's lip.

But even so, I'm not angry at her. She has a voice as melo- 4.75
dious as my lover's. Stay well, dear bird. I have to move
on. *(getting up, walking around the stage to the dvi-pádika song)* Over there, to the right of the line of trees—I hear
the sound of anklets. My lover must be walking there.
I'll follow the sound. *(walking around)*

(in the background)

*His face drawn, missing his lover,
eyes blurred by incessant tears,
staggering in heavy grief,*

ahiaṃ dummia/māṇasao
kāṇaṇe bhamai ga'indao. [28]

(kakubhena śaḍ/upabhaṅgāḥ; anantare dvi/padikayā diśo 'va-
lokya)

「*piā/kariṇī/vicchoiao,*
guru/so'āṇala/dīviao,
bāha/jal'āula/loaṇao
kari/varu bhamai samāulao. [29]

(sa/karuṇam) hā dhik, kaṣṭaṃ!

4.80 *megha|śyāmā diśo dr̥ṣṭvā Mānas'|ōtsuka|cetasā*
kūjitaṃ rāja|haṃsena. n' ēdaṃ nūpura|śiñjitaṃ. [30]

bhavatu. yāvad ete Mānas'|ōtsukāḥ patatrināḥ saraso 'smān
 n' ōtpatanti, tāvad etebhyaḥ priyā|pravṛttim āgamaye-
 yaṃ. (*Valantikay" ōpasṛtya, jānubhyāṃ sthitvā*) haṃho,
 jala|vihaṅgama|rāja—

paścāt saraḥ pratigamiṣyasi Mānasaṃ tvam.
 pātheyam utsṛja bisam grahaṇāya bhūyaḥ.
 mām tāvad uddhara śuco dayitā|pravṛtṭyā.
 sv'|ārthāt satām gurutarā praṇayi|kriy" āiva. [31]

(tiryag avalokya) aye, yath" ōnmukham ālokeyati, tathā
 vyaktaṃ «pravās'|ōtsuka|manasā mayā na dr̥ṣṭ"» ēty āha.
(upaviśya. carcarī.)

ACT FOUR

*a great fire burning him inside,
with an anguished mind
the elephant king wanders the wilderness.*

*(singing kákubha raga in six parts; looking up while dancing
dvi-pádika)*

*Parted from his mate,
on fire with grief,
eyes blurred by tears,
the elephant wanders,
distraught.*

(in sorrow) How sad!

Seeing the sky lined with clouds,
a royal goose is honking,
ready to fly to Mánasa Lake.
There are no anklets here.*

4.80

I can still ask these geese, before they take off for Mánasa,
for news of my beloved. *(in valántika raga, falling to his
knees)* Listen, royal goose—

you can go to that lake a little later.
Let go of the lotus stem in your beak.
You can pick it up again in a moment.
Help me in my grief. Give me news of my lover.
For good people, helping others
comes first.

(looking sideways) It's looking up as if to say: "I didn't see
her. I'm busy thinking about Lake Mánasa." *(Sits down.
A chárchari dance.)*

「re re haṃsā, kiṃ goijjaī?」 [32]

4.85 (*iti nartitu" ôtthāya*)

yadi, haṃsa, gatā na te nata|bhrūḥ
 saraso rodhasi darśanaṃ priyā me
 mada|khela|padaṃ kathaṃ nu tasyāḥ
 sakalaṃ cora gataṃ tvayā grhītaṃ. [33]

(*punaś carcarī.*)

「gai|aṇusāre maī lakkhiijai,」 [34]

(*carcarikay" ôpasṛty', âñjalim baddhvā*)

4.90 haṃsa, prayaccha me kāntāṃ. gatir asyās tvayā hṛtā.
 vibhāvit'āika|deśena deyaṃ yad abhiyujyate. [35]

(*punaś carcarī.*)

「kāi paīm sikkhiu e gai lālasa?
 sā paīm diṭṭhī jahaṇa|bhar'ālasa,」 [36]

ACT FOUR

You geese—are you hiding something from me?

(dancing, rising)

4.85

If you didn't see her
on the bank of the lake,
then where did you get
this graceful way of walking,
drunk on desire?
You thief, you stole it
entire.

(Another chárchari.)

I can see her in your walk.

(approaching, with folded hands)

Goose! Give her back to me.
You stole her style of walking.
The law says: if you're caught
with a part, you have to return
the whole.

4.90

(Another chárchari.)

When did you learn how to walk
with such grace?
You must have seen her,
languid,
full-bodied,
elegant.

(*punaś carcarī.*)

(«*haṃsa, prayacch'*» *ētyādi paṭhitvā, dvi/padikayā nirūpya; vihasya*) eṣa sten'ānuśāsī rāj" ēti bhayād utpatitaḥ. yāvad anyam avakāśam avagāhiṣye. (*dvi/padikayā parikramy' āvalokya ca.*) aye, priyā|sahāyaś cakravākas tiṣṭhati. yāvad enam pṛcchāmi. (*anantare kuṭīlikā*)

4.95 「mammara|raṇia|maṇo|harae,
 (mallaghaṭī.)
 kusumia|taru|vara|pallavae,
 (carcarī.)
 daīā|virah'|ummāiao
 kāṇaṇe bhamāi ga'indao.」 [37]

(*dvi|lay'|ānte carcarī.*)

「go|roaṇa|vaṇṇā
 cakkā, bhaṇa i maī:
 mahu sara† kilantī
 dhaṇia ṇa diṭṭhi paīm?」 [38]

(*carcarikay' ōpasṛtya, jānubhyām sthitvā*)

rath'|āṅga|nāman, samtyakto
 rath'|āṅga|śroni|bimbayā
 ayaṃ tvāṃ pṛcchati rathī
 mano|ratha|śatair vṛtaḥ. [39]

4.97 *mahu sara* ed. : *mahuvāsara* Kāt

(*Another chárchari.*)

(*singing again, "Goose! Give her back to me," a dvi-pádika dance; laughing*) Afraid that I, as king, will punish all thieves, the goose has flown away. I'll have to search elsewhere. (*moving around the stage with a dvi-pádika dance, looking*) Here's a *chakra-vaka* bird with his mate. I'll ask him. (*With kútilika steps, followed by malla-ghati and chárchari.*)

Murmuring leaves, bird-song,
trees thick with buds and flowers:
the elephant-king wanders,
mad with loss,
through this forest.

4.95

(*Chárchari to a dvilaya beat.*)

Chakra-vaka, yellow and red,
tell me: haven't you seen
my wife playing
in the water?*

(*falling to his knees, in a chárchari*)

You are named after wheels, *chakra*,
and I, master of chariots,
who have lost my lover, her body curved
like wheels, am asking you,
for hope is wheeling
through my mind.

4.100 ayaṃ «kaḥ? ka?» ity āha. na khalu vidito 'ham asya.

sūryā|candramasau yasya
mātā|maha|pitā|mahau,
svayaṃ vṛtaḥ patir dvābhyām
Urvaśyā ca Bhuvā ca yaḥ. [40]

katham? tūṣṇīm sthitaḥ. bhavatu. upālapsye tāvad enaṃ.
(jānubhyāṃ sthitvā) tad yuktaṃ tāvad ātm'|ānumānena
vartituṃ. kutaḥ:

sarasi nalinī|patreṇ' āpi
tvam āvṛta|vighrahām
nanu saha|carīm dūre matvā
viraṣi samutsukaḥ.
iti ca bhavato jāyā|snehāt
pṛthak|sthiti|bhīrutā,
mayi ca vidhure bhāvaḥ ko 'yaṃ
pravṛtti|parān|mukhaḥ? [41]

(upaviśya) sarvathā madīyānām bhāgya|viparyayānām ayaṃ
prabhāvaḥ. yāvad anyam avakāśam avagāhiṣye. (pad'|ān-
tare sthitvā) bhavatu. na tāvad gacchāmi. (dvi|padikayā
parikramy' āvalokya ca) aye,

4.105 idaṃ ruṇaddhi māṃ padmam
antaḥ|kvaṇita|ṣaṭ|padaṃ,
mayā daṣṭ'|ādharmaṃ tasyāḥ
sa|sītākāram iv' ānanaṃ. [42]

ito gatas' ānuśayo mā bhūd, ity asminn api kamala|sevini
bhramare praṇayaṃ kariṣye. (asy' āntare 'rdha|dvi|catur|
asrakḥ.)

The bird is calling, "Who? Who?" Apparently he doesn't 4.100
know who I am.

My grandfathers were the sun and the moon,
and I myself was chosen as husband
by two: lovely Úrvashi
and Lady Earth.

Why doesn't he answer? I'll scold him a little. (*kneeling*) You
should draw conclusions from your own experience.

You cry when your mate is hidden
by a lotus leaf in the pond, fearing
that she is gone. That's how much
you love her, and how much you fear
being alone. And still you turn away
from me when I have lost my wife?

(*sitting*) This is the power of fortune that has turned against
me. I'll search elsewhere. (*taking a step and stopping*) On
second thought, I'll not go. (*with a dvi-pádika dance,*
moving around and looking)

This lotus won't let me go.
A bee is buzzing inside it.
It's just like her face
when I bite her lip
and she moans.

4.105

I'll make friends with this bee inside the lotus, so that I
won't feel bad when I leave. (*Ardha-dvi-chatur-ásraka*
pose. *)

ṛekkakkama/vaḍḍhia/
guruara/pemma/rase
sare haṃsa/juāṇao
kīlāi kāma/vase, [43]

(*catur|asraṇe' ōpaviśy', āñjalim baddhvā*)

madhu|kara, madir'|ākṣyāḥ śaṃsa tasyāḥ pravṛttim.
vara|tanur atha v" āsau n' āiva dṛṣṭā priyā me.
yadi surabhim apāsyas tan|mukh'|ōcchvāsa|gandham,
tava ratir abhaviṣyat puṇḍarīke kim asmin? [44]

4.110 (*dvi|padikayā parikramy' āvalokya ca*) eṣa nīpa|skandha|ni-
ṣaṇṇa|hastāḥ kariṇī|sahāyo nāga|rājas tiṣṭhati. asmāt
priy" |ōdantam upalapsye. yāvad upasarpāmi. (*kuṭīlikā.*)

ṛkariṇī|viraha|saṃtāviao
(*mallaghaṭi.*)
kāṇaṇe gaṇḍ'|uddhua|mahu|arao, [45]

(*ato 'ntare 'valokya*) atha vā na tāvad ayam upasarpaṇa|kālaḥ.

ayam a|cir'|ōdgata|pallavam
upanītam priyatam" |āgra|hastena
abhilaṣatu tāvad āsava|
surabhi|rasam sallakī|bhaṇgam. [46]

(*sthānaken' āvalokya*) aye, kṛt'|āhārakaḥ saṃvṛttaḥ. bhavatu.
samīpam asya gatvā pṛcchāmi. (*anantare carcarī.*)

ACT FOUR

*A gander, aflame,
plays in the pond
here, where love
reached its peak.*

(assuming a square pose, addressing the bee, in supplication)

Please, tell me where she is
with her ravishing eyes.
But maybe you haven't seen her.
If you had tasted even once
the fragrance of her face,
would you find anything of interest
in this flower?

(walking around, looking, in the dvi-pádika dance) I see a 4.110
kingly elephant with his mate, his trunk resting on a
margosa tree. Maybe I can get some news of her from
him. I'll approach him. *(Kútilika followed by malla-ghati.)*

Tormented, without his mate,
he shakes the bees from his cheeks.

(scanning the scene) But this is not a good moment to approach him.

His mate has just brought him
a freshly cut branch of the *sállaki* tree.
Let him savor it, far
sweeter than wine.

(looking further) He's finished eating it. I can ask him now.
(chárchari.)

4.115 ʹhaũṃ paĩṃ pucchimi, akkhahi, gaa|varu,
 lalia|pahāre ṇāsia|taru|varu,
 dūra|viñijjia|sasa|hara|kantī
 diṭṭhī pia paĩṃ saṃmuha jantī? [47]

(pada|dvayam purata upasṛtya)

 mada|kala, yuvati|śaśi|kalā,
 gaja|yūtha|pa, yūthikā|śabala|keśī
 sthīra|yauvanā sthitā te
 dūr'|āloke sukh'|ālokā? [48]

(sa|harṣam ākarṇya) ahaha! anena priy" |ôpalabdhi|śaṃsinā
 mandra|kaṇṭha|garjitenā samāśvāsito 'smi. sādharṃyāc
 ca bhūyasī me tvayi prītiḥ.

 mām āhuḥ pṛthivī|bhṛtām adhipatiṃ,
 nāg'|ādhirājo bhavān.
 a|vyucchinna|pṛthu|pravṛtti bhavato
 dānaṃ, mam' āpy arthiṣu.
 strī|ratneṣu mam' Ôrvaśī priyatamā,
 yūthe tav' êyaṃ vaśā.
 sarvaṃ mām anu te. priyā|viraha|jāṃ
 tvaṃ tu vyathāṃ m" ānubhūḥ. [49]

Trees collapse
if you barely hit them,
great elephant.
Tell me.
My love easily outdoes the moon.
Did she come into your presence?

(taking two steps forward)

King of the elephants,
proud with rut:
My girl,
forever young,
a sliver of the moon,
a delight to the eyes,
her hair decked with jasmine—
did you happen to see her
even from a distance?

(listening, with joy) I can tell by your deep trumpeting that
you have news of her. This comforts me. What's more,
we're very alike, which is why I like you.

They call me the king of kings.
You're the king of elephants.
I'm lavish with my gifts, you—
with your must. Poets
use the same word for both.
My Úrvashi is beloved among women,
and this mate of yours is dearest in the herd.
We're similar in all ways. I only hope
you'll never be torn from your love.

4.120 sukham āstām bhavān. (*dvi|padikayā parikramy' āvalokya*
ca) aye, ayam asau «Surabhi|kandaro» nāma viśeṣa|rama-
 ṇīyaḥ sānumān, priyaś c' āpsarasām. api nāma su|tanur
 asy' ōpatyakāyām upalabhyeta? (*parikramy' āvalokya ca*)
 katham, andha|kāraḥ! bhavatu. vidyut|prakāśen' āval-
 okayāmi. katham? madīyair durita|pariṇāmair megh'|
 ōdayo 'pi śata|hradā|śūnyaḥ saṃvṛttaḥ. tath" āpi śil'"ōc-
 cayam enam al|pṛṣṭvā na nivartisyē. (*anantare khaṇḍikā.*)

「pasaria/khara/khura/dāria/meṇi,
 vaṇa/gaṇaṇe avicallu
 parisappei, pecchaha, līṇo
 ṇia/kajj'/ujjua kollu.」 [50]

api van'|āntaram alpa|bhuj'|āntarā
 śrayati, parvata, parvasu saṃnatā
 idam Anaṅga|parigrahaṃ aṅganā,
 pṛthu|nitamba, nitambavatī tava. [51]

katham, tūṣṇīm āste. śaṅke, viprakaṛṣān na śṛṇoti. bhavatu.
 samīpam asya gatvā pṛcchāmi. (*anantare carcarī.*)

「phaliha|silā|ala|ṇimmala|ṇijjharu,
 bahu|viha|kusume viraīa|seharu,
 kiṇṇara|mahur'|uggīa|maṇo|haru,
 dekkhāvahi mahu piaama, mahī|haru.」 [52]

Be well. (*walking around, looking, to a dvi-pádika*) Here is 4.120
the mountain they call "Fragrant Caves." The *ápsarases*
love this place. Could Úrvashi be here, on its slopes, by
any chance? (*walking and looking*) How dark it is! I'll
have to see by the lightning flashes. How is this? The
clouds here are empty of lightning. What have I done
to deserve this? But I won't go back without asking this
mountain. (*A khándika dance.*)

*Intent on his mission,
pawing the earth with hard feet,
fearless,
the boar moves deep
into the forest.*

Vast mountain, curved
like a woman:
has my lover
come to your slopes
where passion lives?
She has full breasts,
full thighs, and her body
is slightly bent.

He's not saying anything. Maybe I'm too far away for him
to hear. Let me come closer and ask again. (*Chárchari.*)

Waterfalls white as crystal,
peaks covered with many flowers,
echoing the music of the gods:
great mountain, won't you show me
my woman?

4.125 (*carcarikay*” *ôpasṛty*’, *ânjalim baddhvā*)

sarva|kṣiti|bhṛtām nātha, dṛṣṭā sarv’|ânga|sundarī
rāmā rāmye van’|ânte ’smin mayā virahitā tvayā? [53]

tath” *âiva pratisabdham śṛṇoti*.

(*ākarnya*, *sa|harṣam*) katham? yathā | kramam «dṛṣṭ» êty
āha. bhavatu. avalokayāmi. (*diśo ’valokya*, *sa|khedam*)
katham, mam” âiv’ âyam kandar’ | ântara|visarpī prati|
śabdaḥ. (*iti mūrccchitaḥ patati. utthāy*’, *ôpaviśya ca sa|*
viṣādam) ahaha. śrānto ’smi. yāvad asyā giri|nadyās tīre
taraṅga | vātam āseviṣye. (*dvi|padikayā parikramy’ âva-*
lokya ca.) imām nav’|âmbu|kaluṣām sroto|vahām paśyatā
mayā ratir upalabhyate. kutaḥ:

taraṅga|bhrū|bhaṅgā,
kṣubhita|vihaga|śreṇi|rasanā,
vikarṣanti phenam
vasanam iva samrambha|sithilam,
yath” âviddham yāti
skhalitam abhisamdhāya bahuśo,
nadi|bhāven’ êyam
dhruvam a|sahanā sā pariṇatā. [54]

4.130 bhavatu. prasādayāmi tāvad enām. (*anantare kuṭīlikā.*)

(folding his hands together, approaching in chárchari)

4.125

King of all mountains,
my wife,
so beautiful in every way.
is alone
in this splendid forest.
Haven't you seen her?

Hears the echo of his voice.

(listening, joyfully) What is that? I heard him say, "Seen her..."* *(looking into space, in despair)* No—it's the echo of my own voice in the mountain caves. *(Falls in a faint. Then, rising, with despair)* I'm so tired. I'll sit on the bank of this mountain stream and enjoy the breeze from the waves. *(taking a couple of steps and looking around, a dvi-pádika)* When I see the stream muddy with rain, I feel a certain delight.

The waves are her knitted brows.
This row of ruffled birds is her belt.
The foam is her sari that came undone in her anger,
now gathered in her hands.
She's moving away, very agitated,
still thinking about my offense.
It's her—so furious she's turned
into a river.

Fine. Let me try to make up with her. (Kútilika.)

4.130

「pasīa, piaama sundarie ñae,
 khuhi'â|karuṇa|vihaṅgamae ñae,
 sura|sari|tīra|samūsua|eṇae,
 ali|ula|raa|jhaṅkāria eṇae, [55]

(*tena kuṭilik"jāntare carcarī.*)

「puvva|disā|pavaṇ'|āhaa|kallol'|uggaa|bāhao,
 meha|aṅge ṇaccaī sa|lalia jala|ṇihi|ṇāhao,
 haṁsa|vihaṅgama|kuṅkuma|saṁkha|ka'|ābharaṇu,
 kari|maar'|āula|kasaṇala|kamala|ka'|āvaraṇu,
 velā|salil'|uvvella|hattha|diṇṇa|tālu,
 ottharaī dasa disa rundhei ṇava|meha|ālu, [56]

(*carcarikay"ôpasṛtya, jānubhyām sthitvā*)

4.135 tvayi nibaddha|rateḥ, priya|vādinah,
 praṇaya|bhaṅga|parāṇ|mukha|cetasah
 kam aparādha|lavaṁ mama paśyasi,
 tyajasi, mānini, dāsa|janaṁ yataḥ? [57]

ACT FOUR

Be kind to me, my dearest, my beauty, sweet river.
Look, I'm bowing at your feet.
Your birds cruelly disturb me.
A deer, full of longing, waits on your bank.
The bees are driving me mad.*

(Chárchari.)

And this graceful dance of the Ocean, raising
his arms,
waves driven by a wind from the east—
he's dancing with the clouds, who are part of him.
He's draped with ornaments of gold—
geese, ducks, and conches.
Black lotus flowers, shattered
by elephants and crocodiles,
clothe his body. Waves roll onto the shore
as if he's clapping his hands.
He's dark as the monsoon
that fills all space.*

(falls to his knees; chárchari)

I love you.
I love to speak about you.
I'm your slave.
My whole heart rebels
at the thought of breaking our bond.
What tiny fault do you see in me
that makes you turn away?

4.135

kathaṃ? tūṣṇīm āste. atha vā paramārtha|sarid iyaṃ n'
 Ōrvaśī. anyathā kathaṃ Purūravasam apahāya samudr'|
 ābhisāriṇī bhavet? a|nirveda|prāpyāṇi śreyāṃsi bha-
 vanti. bhavatu. tam ev' ōddeśaṃ gacchāmi, yatra me
 nayanayoḥ sā su|nayanā tiro|hitā. (*parikramy' āvalokya*
ca) imaṃ tāvat priyā|pravṛttaye sārāṅgam āsīnam abhy-
 arthaye.

abhinava/kusuma/stabakita/taru/varasya parisare,
mada/kala/kokila/kūjita/rava/jhaṇ/kāra/mano/hare
nandana/vipine nija/kariṇī/virah'/ānala/saṃtaptō
vicarati gaj'/ādhipatir Airāvata/nāmā. [58]

(*galitakah; jānubhyāṃ sthitvā*)

kr̥ṣṇa|sāra|cchavir yo 'yaṃ dr̥śyate, kānana|śrīyā
 vana|śobh"|āvalokāya kaṭ'|ākṣa iva pātitaḥ. [59]

4.140 (*vilokya*)

ayam antikam āyāntīm śīśunā stana|pāyinā
 an|anya|dr̥ṣṭis tām eva mṛgīm ruddhām nirīkṣate. [60]

(*iti nartitvā carcarī*)

ṛsura|sundari jahaṇa|bhar'|ālasa, pīṇ'|uttuṅga|
 ghaṇa|tthaṇī,
 thira|jovvaṇa, taṇua|sarīri, haṃsa|gaī
 gaṇ'|ujjala|kāṇaṇe mia|loaṇi bhamante diṭṭha paīṃ?
 taḥ viraha|samudd'|antare uttārahi maiṃ. [61]

What's going on? She doesn't say a word. Or—the truth is that it's only a river, not Úrvashi. Otherwise how could she leave Puru-ravas and flow toward the sea? Good things happen if you don't despair. I'll go to that spot where her beautiful eyes disappeared from my sight. *(walking and looking)* Let me ask this deer, resting here, for news of my wife.

*A great tree breaking out in flowers,
cuckoos cooing, crazy with desire,
bees buzzing: in this garden of the gods,
the elephant Airávata* wanders, lost, missing
his mate, aflame with yearning.**

(on his knees; a gálitaka)

Look at the dark deer sitting here
like the eye of the Forest Goddess
scanning the beauty of the trees.

(looking around)

4.140

He is staring straight, unblinking, at the doe
as she comes close, held back
by a nursing fawn.

(dancing a chárchari)

A lovely goddess,
moving slowly with heavy hips,
breasts bursting with fullness,
ever young, slender, graceful as a goose,
doe-eyed—have you, by chance, seen her
as you wandered through this glowing forest?
Save me, drowning in an ocean of absence!

(*upasṛty*, *āñjalim baddhvā*) haṁho hariṇa|pate,

4.145

api dṛṣṭavān asi mama priyāṁ vane?
kathayāmi te tad|upalakṣaṇaṁ. śṛṇu.
pṛthu|locanā, saha|carī yath” āiva te,
su|bhagā tath” āiva khalu, s” āpi vīkṣyate. [62]

(*vilokya*) katham? an|ādr̥tya mad|vacanaṁ kalatr’|ābhimu-
khaṁ sthitaḥ. sarvathā upapadyate. paribhav’|āspadaṁ
vidhi|viparyayaḥ. yāvad anyam avakāśam avagāhiṣye.
(*parikramy’ āvalokya ca*) hanta: dṛṣṭam upalakṣaṇaṁ ta-
syā mārgasya—

rakta|kadambaḥ so ’yaṁ,
priyayā gharm’|ānta|śamsi yasy’ āikaṁ†
kusumam a|samagra|kesara|
viṣamam api kṛtaṁ śikh”|ābharaṇaṁ. [63]

(*parikramy’ āvalokya ca*) tat kiṁ nu khalu śilā|bheda|gataṁ
nitānta|raktaṁ idam ālokyate?

prabhā|lepī—n’ āyaṁ
hari|hata|gajasy’ āmiṣa|lavaḥ.
sphuliṅgaḥ syād agner—
gahanam abhivṛṣṭaṁ punar idam.
aye, rakt’|āśoka|
stabaka|sama|rāgo maṇir ayaṁ,
yam uddhartuṁ pūṣā
vyavasita iv’ ālambita|karaḥ. [64]

4.147 *ekam* AR : *idam* ed.

(*approaching, folding his hands in greeting*) Oh great deer,

Maybe you've seen my wife in the forest.

4.145

I'll tell you what she looks like. Listen carefully.

She has wide eyes, just like your doe—
no less arresting.

(*taking another look*) What's happening? He's not listening to what I say. He's concentrating on his mate. That's how it is. Who cares for someone who's down and out, like me? I'll look elsewhere. (*walking and looking*) Hey: she must have gone this way—

I can see the *kadamba* tree
that blossomed from the rains.*

Summer is over.

My love puts one red flower,
stamens uneven,
to crown her hair.

Only one.

That's how she likes it.

(*walking and looking*) No: what is this bright red thing in the crack between rocks?

It's too bright to be a piece of flesh
from an elephant killed by a lion.

It could be a spark—but the forest
is soaked by rain.

No. It's a ruby, red as a bunch of *ashoka* flowers,
and the sun spreads its rays
as if to take it in hand.

4.150 bhavatu. ādāsye tāvat. (*iti grahaṇam nāṭayati.*)

ṛpaṇaiṇi/baddh'/āsāao,
bāh'/āula/ṇia/ṇaṇao
gaa/vai gahaṇe duhiao
bhamai kkhāmia/vaṇao. [65]

(*dvi/padikay*" ōpasṛtya, grhītvā; ātma/gatam)

mandāra|puṣpair adhvāsītāyām
yasyāḥ śikhāyām ayam arpaṇīyaḥ,
s" āiva priyā saṃprati dur|labhā me.
n' āiv' ēnam āsr'|ūpahataṃ karomi. [66]

ity utsrjati.

4.155 NEPATHYE: vatsa, grhyatām grhyatām.

saṃgamanīyo maṇir iha
śaila|sutā|caraṇa|rāga|yonir ayam
āvahati dhāryamāṇaḥ
saṃgamam āśu priya|janena. [67]

RĀJĀ (*karmaṇ dattvā*): ko nu khalu mām evam anuśāsti?
(*diśo 'valokya*) aye, anukampate mām kaś cin mṛga|cārī
munir bhagavān. bhagavan, anugrḥīto 'smy aham upa-
deśād bhavataḥ. (*maṇim ādāya*) haṃho saṃgamanīya,

I'll take it. (*Mimes taking it.*)

4.150

*Still hoping to find his lover,
eyes clouded by tears,
the elephant king wanders
the forest, his face pale
with sorrow.*

(*taking two steps, with a dvi-pádika, picking up the jewel; to himself*)

She's not here—the woman who should wear this
in her hair, fragrant with *mandára* flowers.
It's impossible to find her.
What use is this for me?
Why wet it with my tears?

Puts it back.

BACKSTAGE, A VOICE: Son, take it, take it.

4.155

This is the Reuniting Ruby,
formed from the lac
on the feet of the Mountain's daughter.
Whoever wears it will swiftly
come together with his lover.

KING (*listening*): Who is telling me this? (*looking through space*) Some great sage, in the form of a deer, had mercy on me. Respected sir: I am honored by your advice. (*taking the jewel*) Oh, the Reuniting Ruby:

tayā viyuktasya nimagna|madhyayā
bhaviṣyasi tvam yadi saṃgamāya me,
tataḥ kariṣyāmi bhavantam ātmanah
śikhā|maṇim, bālam iv' ēndum Īśvaraḥ. [68]

(*parikramy' āvalokya ca*) kiṃ nu khalu kusuma | rahitām
api latām imām paśyatā mayā ratir upalabhyate? atha vā
sthāne mama mano ramate. iyaṃ hi

4.160

tanvī; megha|jal'|ārdra|pallavatayā
dhaut'|ādhar" ēv' āśrubhiḥ;
śūny" ēv' ābharaṇaiḥ, sva|kāla|virahād
viśrānta|puṣp'|ôdgamā;
cintā|maunam iv' āsthitā, madhu|lihām
śabdair vinā lakṣyate;
caṇḍī mām avadhūya pāda|patitaṃ
jāt'|ānutāp" ēva sâ. [69]

yāvad asyām priy" |ānukārinīyām latāyām pariṣvaṅga|pranayī
bhavāmi.

ṭae, pekkheviṇu hiae bhāvami,
jaī vihi|joe puṇi tahi pāvami,
tā raṇṇe viṇu karimi ṇibbhamṭī,
puṇu ṇa i mellaī tāha ka'|anti. [70]

*iti carcarikāy" ôpasṛtya latām ālīngati. tatas tadīya|sthānam
ākramy' āiva praviṣṭ" ŌRVAŚĪ.*

RĀJĀ (*nimilit'âkṣaḥ, sparsam nāṭayitvā*): aye, Urvaśi|gātra|
sparsād iva nirvṛtaṃ me śarīraṃ. na punar asti viśvāsah.
kutaḥ:

ACT FOUR

If you bring me, in my loneliness,
to that woman of the slender waist,
I'll wear you on my head,
as Shiva bears the crescent moon.

(walking and looking) Why am I attracted to this vine,
though it has no flowers? But then it's only right that I
should feel delight.

She's slender. Her leaves are wet
with rain, like lips washed by tears.
It's not the season to flower: she, too,
is bare of ornament.
She's silent without the bees,
like someone too sad to talk.
She's just like Úrvashi, sorry now
that she ignored me when I fell
at her feet.

4.160

I feel like embracing this vine, so reminiscent of my love.

Dear vine: This is what I think.
If fate brings her back to me,
I'll take her away from this forest
and never ever bring her back.*

*With a chárchari, he embraces the vine. ÚRVASHI enters, taking
the place of the vine.*

KING *(with eyes closed, sensing a touch)*: My body feels an
ecstasy, as if I were touching Úrvashi. But I don't trust
it any more.

4.165 samarthaye yat prathamam priyām prati,
 kṣaṇena tan me parivartate 'nyathā.
 ato vinidre sahasā vilocane
 karomi na sparśa|vibhāvita|priyaḥ. [71]

(śanair unmīlya cakṣuṣī) katham? satyam ev' Ōrvaśī. (iti
 mūrccitaḥ patati.)

URVAŚĪ: 'samassasadu, samassasadu mahā|rāo,

RĀJĀ (samjñām labdhvā): priye, adya jīvitam.

tvad|viyoga|bhave, caṇḍi, mayā tamasi majjatā
 diṣṭyā pratyupalabdh" āsi, cetan" ēva gat'āsunā. [72]

4.170 URVAŚĪ: 'marisadu, marisadu mahā|rāo, jaṃ mae kova|
 vasaṃ gadāe avatth'|antaram pāvīdo mahā|rāo,

RĀJĀ: n' āham prasādanīyas tvayā. tvad|darśanena prasanno
 me sa|bāhy'|āntar|ātmā. tat kathaya: katham iyantaṃ
 kālam mayā virahitā sthit" āsi? (anantare carcarī.)

'morā, para|hua, haṃsa, rahaṅgama,
 ali, gaa, pavvaa, saria, kuraṅgama—
 tujjhaha kāraṇe raṇṇa bhamante
 ko ṇa hu pucchia māim roante? [73]

URVAŚĪ: 'evvaṃ. antak|karaṇa|paccakkhī|kida|vuttanto
 mahā|rāo,

RĀJĀ: priye, «antaḥ|karaṇam» iti na khalv avagacchāmi.

Whenever I felt sure she was there,
within a second I saw something else.
Now I'm sure I feel her touch.
I'd better not open my eyes.

4.165

(slowly opening his eyes) How could this be? It really is Úr-
vashi. *(Falls in a faint.)*

ÚRVASHI: Breathe again, my king.

KING *(coming to)*: My love—I'm alive.

I was drowning in darkness
without you. Luckily, you came back
like life coming to a body.

ÚRVASHI: Forgive me, my king. It's my fault. My anger is 4.170
what made you suffer this change.

KING: You don't have to apologize to me. Just seeing you
makes me happy, inside and out. But tell me: how could
you be separated from me for so long? *(Chárchari.)*

Peacock, cuckoo, goose, ruddy goose,
bee, elephant, mountain, river, deer—
I was wandering through this forest,
in tears. Was there any one of them
I didn't ask about you?

ÚRVASHI: I saw it all in my mind.*

KING: What do you mean by "seeing in your mind?" I don't
understand.

4.175 URVAŚĪ: ʃsuṇādu mahā | rāo. purā bhaavadā Mahāseṇeṇa
sāsadam kumāra | vvadam geṇhia aaṃ Akaluso ṇāma
Gandhamādaṇa|kaccho ajjhāsido. kidā a thidī.

RĀJĀ: kīdrśī?

URVAŚĪ: ʃjā kila itthiā imaṃ padesaṃ āgamiṣṣadi, sā ladā|
bhāveṇa pariṇadā bhaviṣṣadi. Gorī|caraṇa|rāa|saṃbha-
vaṃ maṇiṃ vajjia ladā|bhāvaṃ ṇa muñciṣṣadi tti. tado
ahaṃ guru | sāva | saṃmūḍha | hiaā visumarida | devadā |
ṇiamā ammakā|jaṇa|pariharaṇīaṃ Kumāra|vaṇaṃ pavīṭ-
thā. paves' | āṇantaraṃ a kāṇaṇ' | ôvanta | vatti | ladā | bhāve-
ṇa pariṇadam me rūaṃ.

RĀJĀ: priye, sarvam idam upapannaṃ.

rati|kheda|suptam api mām
śayane yā manyase pravāsa|gataṃ,
sā tvam ih' âitad|avasthaṃ
kathaṃ sahetthās cira|viyogaṃ? [74]

4.180 idaṃ c' âitad yathā | kathitaṃ saṃgama | nimittaṃ punar
upalabdha | prabhāvam āsāditam asmābhiḥ. (*iti maṇiṃ
darśayati.*)

URVAŚĪ: ʃkadhaṃ, saṃgamaṇīo aaṃ maṇī. ado evva mahā|
rāeṇa ālīngida|metta evva pakidi|ttha mhi saṃvuttā.

ACT FOUR

ÚRVASHI: Listen. Once the gods' Commander, Kumára, was 4.175
living here on the outskirts of Mount Gandha-mádana,
in a place called "Spotless." He had taken an eternal vow
to remain a bachelor. He made a rule.

KING: What kind of rule?

ÚRVASHI: Any woman who comes into this area will be
turned into a vine. Only a gem made from the red
lac on Párvati's feet could release someone from that
state. Then I came into Kumára's grove in a deluded
state—because of my teacher's curse. I forgot the gods'
rules, forgot that no woman should come here. No
sooner did I enter than my body became a vine at the
outer edge of the forest, right here.

KING: My dear, it all fits.

You're the one who, when I slept,
exhausted after making love,
thought I'd gone away to a distant land.
How could you bear
to be separate from me
so long, *for real?*

Here's the jewel that brought us back together, as you've 4.180
already said. (*Shows the ruby.*)

ÚRVASHI: Oh—it's the Reuniting Ruby. That's why, when
you just embraced me, I came back to myself.

RĀJĀ (*lalāṭe maṇim niveśya*): *evam eva, sundari, kṣaṇa|mā-*
tram sthīyatām.†

sphuratā vicchuritam idaṃ
rāgeṇa maṇer lalāṭa|nihitasya
śriyam udvahati mukhaṃ te
bāl'|ātapa|rakta|kamalasya. [75]

URVAŚĪ: 「*piam|vada, mahanto kkhu kālo amhāṇaṃ Paṭṭhā-*
ṇādo ṇiggadāṇaṃ. kadā i asūissanti maha pakidīo.† *tā*
ehi, gacchamha.」

4.185 RĀJĀ: *yad āha bhavatī. (ity uttiṣṭhataḥ.)*

URVAŚĪ: 「*adha kadhaṃ uṇa mahā|rāo gantuṃ icchadī?*」

RĀJĀ:

a|cira|prabhā|vilasitaiḥ patākinā,
sura|kārmuk'|ābhinava|citra|śobhinā,
gamitena khela|gamane vimānatāṃ
naya māṃ navena vasatiṃ payo|mucā. [76]

(*carcarī.*)

「*pāvia/saha/ari/saṃgao,*
pulaa/pasāhia/aṅgao,
s'/écchā/patta/vimāṇao
viharaī haṃsa/juāṇao.」 [77]

4.182 *evam eva, sundari, kṣaṇa|mātram sthīyatām* AR : omits ed.

4.184 *maha pakidīo* AR : omits ed. : *pakidīo amhāṇaṃ* Kon.

ACT FOUR

KING (*putting the ruby on her forehead*): My beauty, stay like this for a moment.

This jewel on your forehead
casts its brilliant red light.
Your face shines again,
like a red lotus alight
with the morning sun.*

ÚRVASHI: What a lovely thing to say! But it's been a long time since you* left the capital, Pratishtána. Your subjects will be jealous of me. Let's go back.

KING: As my queen commands. (*Both of them rise.*)

4.185

ÚRVASHI: How does the king want to travel?

KING:

With lightning flashing like flags,
a rainbow splashing color,
take me home on a new cloud
fully equipped for flying.
Only you can do it.

(*Chárichari, from offstage.*)

*He's found his mate.
His body is tingling with joy.
Flying freely through the sky.
the young goose heads home.*

HOW ÚRVASHI WAS WON

4.190

iti khaṇḍa|dhārayā niṣkrāntau.

*iti mahā|kavi|Kālidāsa|viracite Vikramorvaśīye
caturtho 'ṅkaḥ.*

ACT FOUR

Exeunt, to this khanda-dhara song.

4.190

End of Act Four of "How Úrvashi was Won"
by the great poet Kali-dasa.



ACT FIVE

5.1 *tataḥ praviśati hr̥ṣṭo* VIDŪSAKAḤ.

VIDŪSAKAḤ: 'hī hī bho, diṭṭhiā cirassa kālassa Uvvasī|sahāo
Nandaṇa|vaṇa|ppamuhesu padesesu vihariya paḍiṇivutto
pia|vaasso. dāṇim sa|kajj'|āṇusāsaneṇa paḍi|maṇḍalaṃ
aṇurajjanto rajjaṃ karedi. a|saṃtāṇattaṇaṃ vajjia se ṇa
kiṃ vi soaṇiṃ. ajja tihī|viseso tti bhaavadiṇaṃ Gaṅgā|
Jamuṇāṇaṃ saṃgame devīhiṃ saha kid'|āhiseo saṃpa-
daṃ uvaāriaṃ pavitṭho. tā jāva tattha|bhavado alaṃ|
kaṛiāmāṇassa aṇulevaṇa|malle agga|bhāi homi., (*iti pari-
krāmati.*)

NEPATHYE: 'haddhī haddhī! eso duūl'|uttara|cchade tāla|
veṇṭa|pihāṇe ṇikkhiva nāmaṇo accharā|vilāsavadīe
moli|raaṇo maṇī āmisa|saṅkiṇā giddheṇa akkhitto.,

VIDŪSAKAḤ (*karnaṃ dattvā*): 'accāhidaṃ! paraṃ bahu|mado
kkhu so vaassassa saṃgamaṇiō nāma cūḍā|maṇī. ado
kkhu a|samatta|ṇevattho evva tattha|bhavaṃ āsaṇādo
uṭṭhido. tā pāsa|parivattī homi.,

5.5 *iti niṣkrāntaḥ.*

praveśakaḥ.

tataḥ praviśati RĀJĀ, SŪTAŚ ca, KAṆCUKĪ, parijanaś ca.

Enter the CLOWN, happy.

5.1

CLOWN: Fortunately, my dear friend has finally come home, after playing with Úrvashi in the gods' groves. Now he'll be back at work, looking after his kingdom to the great delight of his subjects. Except for lacking a son, he has everything he could wish. Today's a holy day, and he's finished bathing with his queens at the confluence of Ganga and Yámuna. He's gone into the tent on the river-bank to change his clothes. I'll be at hand to help him with his garlands and perfumes. (*Walks around.*)

FROM BACKSTAGE: Damn! Some vulture has made off with the ruby that was kept in a palm-leaf basket carefully covered by fine cloth. He must have thought it was a piece of red meat. It's meant to be worn by a woman of divine beauty.

CLOWN (*putting his hand to his ear*): What a disaster! It must be the Reuniting Ruby so valued by my good friend. That's why he's gotten up from his seat before his dressing up is finished. I'll approach him.

Exit.

5.5

End of Interlude.

*Enter the KING, his CHARIOTEER, the MANAGER OF THE HAREM, and the royal retinue.**

RĀJĀ:

ātmano vadham āhartā kv' āsau vihaga|taskaraḥ,
yena tat prathamam steyam goptur eva gr̥he kṛtam? [1]

KIRĀTĪ: ʿeso khu muha|koḍi|lagga|hema|sutteṇa maṇiṇā
aṇurajjaanto via āāsam paribbhamadi.

5.10 RĀJĀ: paśyāmy enam!

asau mukh'|ālambita|hema|sūtram
bibhran maṇim maṇḍala|śīghra|cāraḥ
alāta|cakra|pratimam vihaṅgas
tad|rāga|lekhā|valayaṁ tanoti. [2]

kiṁ nu khalu kartavyam?

VIDŪSAKAḤ (*upetya*): ʿbho, alam ettha ghiṇāc. avarāhī sāsa-
ṇīo.

RĀJĀ: samyag āha bhavān. dhanur, dhanus tāvat!

5.15 PARIJANAḤ: ʿjam bhaṭṭā āṇavedi.

iti niṣkrāntaḥ.

RĀJĀ: na dr̥śyate vihaṅgaḥ.

VIDŪSAKAḤ: ʿido dakkhiṇ'|anteṇa calido saūṇi|had'|āso.

ACT FIVE

KING:

Where's this bird who's had the nerve
to steal straight from the king's house?
He has earned his death.

HUNTRESS: He's flying high, holding the ruby by a golden
string in his beak, turning the sky red.

KING: I see him!

5.10

I see the golden string
hanging from his beak—
and there's the ruby!
He's circling fast,
as if tracing a red ring
of fire.

What shall I do?

CLOWN (*approaching*): Sir, show no mercy. That bird is a
criminal and should be punished.

KING: Well said. My bow, my bow!

SERVANT: As His Highness commands.

5.15

Exit.

KING: Suddenly I can't see the bird.

CLOWN: The bastard has headed south.

RĀJĀ (*parivṛty' āvalokya ca*): dṛṣṭa idānīm.

5.20 prabhā|pallaviten' āsau karoti maṇinā kha|gaḥ
aśoka|stabaken' ēva diṇ|mukhasy' āvataṃsakam. [3]

YAVANĪ (*praviśya cāpa|hastā*): 'bhaṭṭā, edaṃ hatth'|āvāva|
sahidaṃ sar'|āsaṇam.]

RĀJĀ: kim idānīm dhanuṣā? bāṇa|path'|ātitaḥ kravya|bho-
janaḥ. tathā hi

ābhāti maṇi|viśeṣo
dūram idānīm patatrinā nītaḥ,
naktam iva Lohitāṅgaḥ
paruṣa|ghana|ccheda|saṃyuktaḥ. [4]

(KAṆCUKINAM *vilokya*) ārya Lātavya, mad|vacanād ucyantām
nāgarikāḥ sāyaṃ nivāsa|vṛkṣ'|āśrayī vicīyatām vihaga|
dasyur iti.

5.25 KAṆCUKĪ: yad ājñāpayati devaḥ.

iti niṣkrāntaḥ.

VIDŪSAKAḤ: 'uvavisadu bhavaṃ saṃpadaṃ. kaḥiṃ gado
raaṇa|kumbhīlao bhavado sāsaṇādo muccissadi?]

RĀJĀ (*VIDŪSAKEṆ saḥ' ōpaviśya*):

ratnam iti na me tasmin
maṇau priyatvaṃ vihaṅgam'|ākṣipte.
priyayā ten' āsmi, sakhe,
saṃgamanīyena saṃgamitaḥ. [5]

5.30 *tataḥ praviśati sa|saraṃ maṇim ādāya* KAṆCUKĪ.

ACT FIVE

KING (*turning and looking*): Oh, there he is.

The ruby he's carrying
colors the southern sky
like a bouquet of red *ashóka* flowers. 5.20

GREEK SERVANT (*entering with the bow in her hands*): Master,
here's your bow, with the hand-grip.

KING: It's too late. The buzzard is beyond bowshot.

The ruby, from this distance,
looks like Mars masked by dark clouds
in the night sky.

(*looking at the* MANAGER OF THE HAREM) Latávya, order the
city guards, in my name, to hunt down this lousy bird
when he settles on a tree in the evening.

MANAGER OF THE HAREM: As the king commands. 5.25

Exit.

CLOWN: Sit down, Your Highness. How could the ruby-
thief escape your punishment?

KING (*sitting down beside the* CLOWN):

It's not because it's so precious
that I want it back from the bird.
It's the Reuniting Ruby
that brought my love and me together.*

Enter the MANAGER OF THE HAREM *with the jewel and an* 5.30
arrow.

KAÑCUKĪ: jayatu, jayatu devaḥ!

anena nirbhinna|tanuḥ sa vadhya
roṣeṇa† te mārṅaṇatām gatenā
prāpy'|āparāddh'|ôcitam antarikṣāt
sa|mauli|ratnaḥ patitaḥ patatrī. [6]

sarve vismayaṃ rūpayanti.

KAÑCUKĪ: adbhiḥ prakṣālito maṇiḥ kasmai pradiyatām?

5.35 RĀJĀ: kirāti, agni|suddham enaṃ kṛtvā peṭakaṃ praveśaya.

KIRĀTĪ: †jaṃ bhaṭṭā āṇavedi,

iti maṇiṃ grhītvā niṣkrāntā.

RĀJĀ: Lātavya, api jānīte bhavān, kasy' āyaṃ bāṇa iti?

KAÑCUKĪ: nām'|āṅkito dr̥śyate. na tu me varṇa|vibhāvana|
sahā dr̥ṣṭiḥ.

5.40 RĀJĀ: tena hy upanaya śaraṃ.

KAÑCUKĪ *tathā karoti.* RĀJĀ *nām'|ākṣarāṇy anuvācya s'|āpatya-
tām rūpayati.*

KAÑCUKĪ: yāvan niyogam a|śūnyaṃ karomi.

5.32 roṣeṇa ed. : balena AR

ACT FIVE

MANAGER OF THE HAREM: Victory to the king!

Your anger turned into an arrow
that cut through the body of this criminal bird.
He fell from the sky together with the ruby—
punishment well deserved.

Everyone shows amazement.

MANAGER OF THE HAREM: I'll wash the ruby clean. To whom
shall I give it?

KING: Purify it in flames and put it back in the box. 5.35

HUNTRESS: As Your Highness commands.

Takes the jewel and exits.

KING: Latávya, do you happen to know whose arrow this
is?

MANAGER OF THE HAREM: I can see a name inscribed on it.
But my eyes are too old to make out the letters.

KING: Bring the arrow to me. 5.40

The MANAGER OF THE HAREM does so. The KING reads the letters to himself and shows that he has found his son.

MANAGER OF THE HAREM: Let me go and attend to my
work.

iti niṣkrāntaḥ.

VIDŪSAKAḤ: 'kiṃ bhavaṃ viāredi?

5.45 RĀJĀ: śṛṇu tāvat prahartur nām'ākṣarāṇi. (*vācayati.*)

Urvaśi|saṃbhavasy' āyam Aila|sūnor dhanur|bhṛtaḥ
kumārasy' Āyuso bāṇaḥ prahartur dviṣad|āyusām. [7]

VIDŪSAKAḤ (*sa|paritoṣam*): 'diṭṭhiā saṃtāṇeṇa vadḍhadi
bhavaṃ.

RĀJĀ: sakhe, katham etat? anyatra Naimiṣīya|satrād a|viyuk-
to 'ham Urvaśyā. na ca mayā garbha|vyatikaro lakṣitaḥ.
kuta eva prasūtiḥ? kiṃ tu

āvila|payodhar'|āgraṃ,
lavalī|dala|pāṇḍur'|ānana|cchāyaṃ
tāni dināni vapur abhūt
kevalam alas'|ēkṣaṇaṃ tasyāḥ. [8]

5.50 VIDŪSAKAḤ: 'mā bhavaṃ savvaṃ māṇusi|dhammaṃ divvā-
su saṃbhāvedu. pabhāva|gūḍhāim tāṇaṃ caridāim.

RĀJĀ: astu tāvad evaṃ yathā bhavān āha. putra|saṃvaraṇe
kim iva kāraṇaṃ tasyāḥ?

VIDŪSAKAḤ: 'mā buḍḍhiṃ maṃ rāā pariharissadi tti.

ⁱ Puru-ravas, son of Ila

ACT FIVE

Exit.

CLOWN: What are you thinking about?

KING: Listen to the name of this person who shot the arrow. 5.45
(*Reads out loud.*)

This arrow belongs to Ayus, the son
of Úrvashi and Aila.ⁱ
He's the life of his parents.
He takes the life of his enemies.

CLOWN (*very pleased*): Congratulations—you have a son.

KING: How could this be, my friend? Except for that time
when I was away at a *satra* ritual in the Náimisha Forest,
I've never been apart from Úrvashi. Neither did I notice
any signs of pregnancy. Where did she give birth? But
then

for a few days, at most,
her nipples were very dark,
her face was pale as a *lávali* leaf,
and her eyes a little dreamy.

CLOWN: You really shouldn't expect these goddesses to be- 5.50
have like us. They can hide what happens to them.

KING: You must be right. But why should she hide my son
from me?

CLOWN: She was afraid you'd leave her because she had
grown old.

RĀJĀ: kṛtaṃ parihāsenā. cintyatām.

VIDŪṢAKAḤ: 'ko devadā|rahassāim takkaissadi?

5.55 KAÑCUKĪ (*praviśya*): jayatu, jayatu devaḥ! deva, Cyavan'|
āśramāt kumāraṃ grhītvā tāpasī samprāptā. devaṃ draṣ-
ṭum icchati.

RĀJĀ: ubhayam apy a|vilambitaṃ praveśaya.

KAÑCUKĪ: yad ājñāpayati devaḥ.

*iti niṣkramya cāpa|hastena KUMĀREṆ TĀPASYĀ ca saha pra-
viṣṭaḥ.*

KAÑCUKĪ: ita ito bhavatī.

5.60 *sarve parikrāmanti.*

VIDŪṢAKAḤ (*vilokya*): 'ṇaṃ khu eso khattia|kumāro jassa
ṇaṃ'|aṅkido giddha|lakkha|vehī ṇārāo uvaladdho. tattha|
bhavado bahu aṇukaredi.

RĀJĀ: syād evaṃ. ataḥ khalu

bāṣpāyate nipatitā mama drṣṭir asmin.

vātsalya|bandhi hṛdayaṃ, manasaḥ prasādaḥ.

saṃjāta|vepathubhir ujjhita|dhairya|vṛttir

icchāmi c' ānam a|dayaṃ parirabdhum aṅgaiḥ. [9]

KAÑCUKĪ: bhagavati, evaṃ sthīyatām.

ACT FIVE

KING: Cut it out. This is no joking matter. Let's give it some thought.

CLOWN: Who can figure out what the gods are thinking?

MANAGER OF THE HAREM (*entering*): Victory to the king! 5.55
Your Highness, a hermit woman has arrived, with a boy,
from Chyávana's forest retreat. She wants to see the king.

KING: Bring them in right away.

MANAGER OF THE HAREM: As Your Highness commands.

Exit. Returns with the WOMAN and the BOY carrying a bow.

MANAGER OF THE HAREM: This way, my lady.

They all walk around the stage. 5.60

CLOWN (*looking at him*): This could be the boy whose arrow
killed the vulture; the boy whose name is on that arrow.
And—he looks a lot like you.

KING: I guess it's possible.

When I look at him, tears come to my eyes.
I feel a father's tenderness, and my mind is at peace.
I'm trembling. I'm out of control.
All I want is to embrace him.
Now.

MANAGER OF THE HAREM: Lady, stand here.

5.65 TĀPASĪ|KUMĀRAU *sthitau*.

RĀJĀ: bhagavati, abhivādaye.

TĀPASĪ: 「mahā|bhāa, Soma|vaṃsa|vitthāraṭṭtao hohi,」 (*ātma|gatam*) 「aho aṇ|ācakkhido vi viṇṇādo imassa rā'|ēsiṇo Āussa a oraso saṃbandho,」 (*prakāśam*) 「jāda, paṇama de gurum,」

KUMĀRĀŚ *cāpa|garbham aṇjaliṃ karoti*.

RĀJĀ: āyuṣmān bhava.

5.70 KAÑCUKĪ (*ātma|gatam*):

yadi hārdam idaṃ śrutvā
 «pitā mam' āyaṃ, suto 'ham asy'» ēti,
 utsaṃga|vardhitānāṃ
 guruṣu bhavet kīdrśaḥ snehaḥ? [10]

RĀJĀ: bhagavati, kim āgamaṇa|prayojanaṃ?

TĀPASĪ: 「suṇādu mahā|rāo. eso dīh'|āū Āū jāda|metto evva Uvvasīe kiṃ vi ṇimittaṃ avekkhia mama hatthe ṇāsī|kido. jaṃ khattia|kumārassa jāda|kamm'|ādi|vihāṇaṃ, taṃ se bhaavadā Cavaṇeṇa a|sesaṃ aṇucitṭṭhidaṃ. gahida|vijjo, dhaṇu|vvede a viṇīdo,」

RĀJĀ: sa|nāthaḥ khalu saṃvṛttaḥ.

5.75 TĀPASĪ: 「ajja puppha|samid|atthaṃ isi|kumāraehiṃ saha gadeṇa imiṇā assama|viruddhaṃ āaridaṃ,」

The WOMAN and the BOY take their place.

5.65

KING: I bow to you, my lady.

HERMIT WOMAN: Fortunate king, may your lunar lineage flourish. (*to herself*) It's clear that this boy is the son of the noble king. Nobody has to tell them. (*aloud*) Boy, bow to your father.

The BOY folds his hands, still holding the bow.

KING: Live long.

BOY (*to himself*):

5.70

If this is the way I feel
just by hearing that he's my father
and I'm his son, just imagine
what love a child might feel
after growing up in his father's lap?

KING: Lady, what brought you here?

HERMIT WOMAN: Please listen. No sooner was this young boy, Ayus, born—may he live long!—than Úrvashi, for whatever reason, entrusted him to me. All the rituals appropriate for a warrior prince, beginning with the birth ceremony, were performed by the sage Chyávana. He was properly educated and trained in archery, too.

KING: Then he was properly looked after.

HERMIT WOMAN: But today, when he went out with the other young boys to gather flowers and firewood, he did something utterly against the rules of the hermitage.

5.75

VIDŪṢAKAḤ: 'kadham via?

TĀPASĪ: 'gahid'|āmiso kila giddho pādava|sihare ṇīlāmāṇo
lakkhī|kido bāṇassa.

VIDŪṢAKO RĀJĀNAM *avalokayati*.

RĀJĀ: tatas tataḥ?

5.80 TĀPASĪ: 'tado uvaladdha|vuttantena bhaavadā Cavaṇeṇa
aham samādiṭṭhā, «ṇijjādehi hattha|ṇāsaṃ» ti. tā ic-
chāmi Uvvasiṃ pekkhiduṃ.

RĀJĀ: tena hi āsanam anugrḥṇātu bhagavatī.

TĀPASĪ *presy'ōpanīta āsana upaviśati*.

RĀJĀ: Lātavya, āhūyatām Urvaśī.

KAṆCUKĪ: yad ājñāpayati devaḥ.

5.85 *iti niṣkrāntaḥ*.

RĀJĀ (KUMĀRAM *avalokya*): ehy, ehi, vatsa.

sarv'|āṅgīṇaḥ sparśaḥ
sutasya kila, tena mām upagatena
prahlādayasva tāvac,
candra|karaś candra|kāntam iva. [11]

ACT FIVE

CLOWN: Like what?

HERMIT WOMAN: He shot down a vulture sitting at the top
of a tree with a piece of meat in its beak.

The CLOWN looks meaningfully at the KING.

KING: Then what happened?

HERMIT WOMAN: When Chyávana heard about this, he or- 5.80
dered me to return my charge. So I want to see Úrvashi.

KING: Please sit down.

The HERMIT WOMAN sits on a seat brought for her.

KING: Latávya, go bring Úrvashi.

MANAGER OF THE HAREM: As Your Highness commands.

Exit.

5.85

KING (*looking at the BOY*): Come here, my son.

The touch of a son
comforts every part of my body.
So come close, make me happy,
as moonbeam melts moonstone.

TĀPASĪ: 'jāda, āṇandehi pidaraṃ.

KUMĀRO RĀJĀNAM *upagamyā pāda|grahaṇaṃ karoti.*

5.90 RĀJĀ (KUMĀRAM *pariṣvajya pāda|pīṭhe c'ōpaveśya*): vatsa, itas
tava pituḥ priya|sakhaṃ brāhmaṇaṃ a|śaṅkito vandasva.

VIDŪṢAKAḤ: 'kiṃ ti saṅkissadi? assama|vāsa|paricido evva
sāhā|mio.

KUMĀRAḤ (*sa|smitam*): tāta, vande.

VIDŪṢAKAḤ: 'sotthi bhavado.

tataḥ praviśaty URVAŚĪ KAṆCUKĪ ca.

5.95 KAṆCUKĪ: ita ito devī.†

URVAŚĪ (KUMĀRAM *avalokya*): 'ko ṇu kkhu eso sa|bāṇ'|āsaṇo
pāda|pīṭhe saam mahā|rāeṇa saṃjamīamāṇa|sihaṇḍo
ciṭṭhadi? (TĀPASĪM *dr̥ṣṭvā*) 'ammo! Saccavadi|sūido me
puttao Āū. mahanto kkhu saṃvutto. (*parikrāmati.*)

RĀJĀ (URVAŚĪM *dr̥ṣṭvā*): vatsa,

iyam te janani prāptā
tvad|ālokana|tatparā,
sneha|prasrava|nirbhinnam
udvahantī stan'|āṃśukaṃ. [12]

5.95 devī Kāṭ : *bhavatī* ed.

ACT FIVE

HERMIT WOMAN: Son, make your father happy.

The BOY approaches the KING and touches his feet.

KING (*embracing his son, seating him at his feet*): Now, my son, bow to this brahmin, your father's best friend. Have no fear. 5.90

CLOWN: Why should he be afraid? He grew up in the forest, so he's used to monkeys.

BOY (*with a smile*): I bow to you, father.

CLOWN: My blessings.

ÚRVASHI *enters with the* MANAGER OF THE HAREM.

MANAGER OF THE HAREM: This way, my queen.* 5.95

ÚRVASHI (*looking at the BOY*): Who is this fellow with bow and arrow, sitting at the king's feet?—and the king himself is combing his hair. (*looking at the woman*) Oh! Sátyavati is here. That means this is my son Ayus. Hey: he's a big boy now. (*Walks around the stage.*)

KING (*looking at ÚRVASHI*): Son,

Here is your mother. See how much she loves you.
Her sari is soaked with milk.

TĀPASĪ: 'jāda, ehi, paccuggaccha mādaram.]

5.100 KUMĀRAḤ URVAŚĪM *pratyudgacchati*.

URVAŚĪ: 'amba, pāda|vandaṇam karomi.]

TĀPASĪ: 'vacche, bhattuṇo bahu|madā hohi.]

KUMĀRAḤ: amba, abhivādaye.

URVAŚĪ (KUMĀRAM *unnamita|mukhaṃ pariṣvajya*): 'vaccha, pidaram ārādhaanto hohi.] (RĀJĀNAM *upetya*) 'jedu, jedu mahā|rāo!]

5.105 RĀJĀ: svāgatam putravatyai. ita āsyatām. (*ardh'āsanaṃ dadāti.*)

URVAŚĪ *upaviśati. sarve yath"lōcitam upaviśanti*.

TĀPASĪ: 'eso gahida|vijjo Āū saṃpadaṃ kavaa|haro saṃvutto. tā edassa de bhattuṇo samakkhaṃ ñijjādido hattha|ñikkhevo. tā visajjidaṃ attāṇaam icchāmi. uvarujjhadi me assama|dhammo.]

URVAŚĪ: 'kāmaṃ cirassa pekkhia virah'|ukkaṇṭhida mhi. ṇa uṇa jujjadi dhamm'|āvarodhe vaṭṭhiduṃ. tā gacchadu ajjā puṇo|daṃsaṇāa.]

RĀJĀ: amba, bhagavate Cyavanāya māṃ praṇipātaya.

5.110 TĀPASĪ: 'evvaṃ bhodu.]

ACT FIVE

HERMIT WOMAN: Come, son, to greet your mother.

The BOY stands up and comes toward ÚRVASHI. 5.100

ÚRVASHI: Mother, I touch your feet.

HERMIT WOMAN: I bless you, daughter. May your husband love you.

BOY: Mother, I greet you.

ÚRVASHI (*embracing the BOY's upturned face*): Son, always make your father happy. (*approaching the KING*) Victory to the king!

KING: Greetings to the mother of my son. Sit here. (*Makes room for her on his throne.*) 5.105

ÚRVASHI *sits down. Everyone is properly seated.*

HERMIT WOMAN: This son of yours, Ayus, is a full-fledged warrior, fit to wear his armor. Therefore, I'm giving him back to you in the presence of your husband. I ask your leave to depart. I have things to do in the hermitage.

ÚRVASHI: It's been such a long time. I don't want you to go just yet. But then I shouldn't interrupt your duties. Go, then, and come back.

KING: Mother, tell the sage Chyávana that I touch his feet.

HERMIT WOMAN: I shall. 5.110

KUMĀRAḤ: ārye, yadi satyam eva nivartase, mām apy āśra-
mam netum arhasi.

RĀJĀ: vatsa, uṣitaṁ tvayā pūrvasminn āśrame. dvitīyam
adhyāsituṁ tava samayaḥ.

TĀPASĪ: 'jāda, guruṇo vaanaṁ aṇuciṭṭha,

KUMĀRAḤ: tena hi,

5.115 yaḥ suptavān mad|aṅke
śikhaṇḍa|kaṇḍūyan'|ôpalabdha|sukhaḥ,
taṁ me jāta|kalāpaṁ
preṣaya Maṇikaṇṭhakaṁ śikhinaṁ. [13]

TĀPASĪ (*vihasya*): 'evvaṁ karemi. sotthi bhodu tumhāṇaṁ,
iti niṣkrāntā.

RĀJĀ: kalyāṇi,

ady' āhaṁ putriṇām agryaḥ sat|putreṇ' āmunā tava,
Paulomī|saṁbhaven' ēva Jayantena Purandaraḥ. [14]

5.120 URVAŚĪ *smṛtvā roditi*.

VIDŪṢAKAḤ: 'kiṁ ṇu kkhu tattha|bhodī ekka|vade assu|
muhī saṁvuttā?

RĀJĀ (*s'āvegā*):

ACT FIVE

BOY: Mother, if you're going back, take me with you.

KING: Son, that stage is over. It's time for you to begin the next stage of your life.

HERMIT WOMAN: Son, your father is right.

BOY: In that case,

Send me my peacock, Mani·kánthaka.

5.115

The one that used to sleep in my lap,

happy when I rubbed its tail.

The one with the long tail.

HERMIT WOMAN (*smiling*): I'll do that. May all of you be happy.

Exit.

KING: My dear,

I feel like Indra when his wife

gave birth to Jayánta—

a proud father

of a worthy son.

ÚRVASHI *remembers something and breaks into tears.*

5.120

CLOWN: Why are you suddenly crying?

KING (*alarmed*):

kiṃ, sundari, prarudit” âsi mam’ ôpappanne
vaṃśa|sthiter adhigamān mahati pramode,
pīn’|ônnata|stana|visarpibhir ānayantī
mukt”|āvalī|viracanā|punar|uktim asraiḥ? [15]

bāṣpam asyāḥ pramārṣti.

5.125 URVAŚĪ: 「suṇādu mahā|rāo. paḍhamam uṇa putta|daṃsaṇa|
samutthideṇa āṇandeṇa visumarida mhi. dāṇiṃ Mahin-
da|saṃkittaṇeṇa samao maha hiaam āāsedī.」

RĀJĀ: kathyatām samayaḥ?

URVAŚĪ: 「aham purā mahā|rāa|gahida|hiaā Mahindeṇa āṇa-
ttā...」

RĀJĀ: kim iti?

URVAŚĪ: 「jadā so mama pia|vaasso tui samuppaṇṇassa vaṃ-
sa|karassa muham pekkhissadi, tadā tue bhūo vi mama
samīvaṃ āantavvaṃ» ti. tado mae mahā|rāa|vioa|bhī-
rudāe jādā|metto evva vijj”|āgama|ṇimittam bhaavado
Cavaṇassa assama|pade ajjāe Saccavadīe hatthe a|ppaā-
saṃ ṇikkhitto. ajja piduṇo ārāhaṇa|samartho saṃvutto
tti kalaantīe ṇijjādido me dīh’|āū. tā ettio me mahā|rāeṇa
saṃvāso.」

5.130 *sarve viṣādam rūpayanti.*

RĀJĀ (*sa|niḥśvāsam*): aho sukha|pratyarthitā daivasya!

Why did you start crying, my beauty,
just at the moment when I got the good news
that I have a son? Tears are falling
on your breasts like a second
necklace of pearls.

He wipes away the tears.

ÚRVASHI: Listen, my king. For a moment, overcome by the joy of seeing my son, I forgot. But when I heard you mention the name of Indra, I was reminded, painfully, of a certain limit. 5.125

KING: What sort of limit?

ÚRVASHI: When I fell in love with you, Indra ordered me...

KING: To do what?

ÚRVASHI: To come back to him as soon as you—his good friend—would see the face of the child I give you. So the moment this boy was born, since I was terrified of being separated from you, I secretly handed him over to Sátyavati in Chyávana's hermitage under the pretext of having him educated. Today Sátyavati brought him back to me, now that he's old enough to serve his father. So this is the end of our being together.

All show despair.

5.130

KING (*with a sigh*): Why is it that life always spoils happiness?

āśvāsitasya mama nāma sut' | ōpalabdhyā
 sadyas tvayā saha, kṛś' | ōdari, viprayogaḥ:
 vyāvartit' | ātapa | rujah pratham' | ābhra | vṛṣṭyā
 vṛkṣasya vaidyuta iv' āgnir upasthito 'yam. [16]

VIDŪṢAKAḤ: 'aam so attho aṇ | atth' | āṇubandho samvutto.
 sampadam takkemi tatha | bhavadā vakkalam geṇhia tavo |
 vaṇam gantavvam ti.

URVAŚĪ: 'mam pi manda | bhāiṇim kida | viṇaassa puttassa
 lābh' | ānantaram sagga' | ārohaṇeṇa avasida | kajjam mahā |
 rāo samatthaissadi.

5.135 RĀJĀ: mā m' āivam.

na hi su | labha | viyogā kartum ātma | priyāni
 prabhavati paravattā. śāsane tiṣṭha bhartuḥ.
 aham api tava sūnāv Āyusi nyasta | rājyo
 vicarita | mṛga | yūthāny āśrayiṣye vanāni. [17]

KUMĀRAḤ: n' ārhati tātaḥ puṅgava | dhāritāyām dhuri dam-
 yaṁ niyojayitum.

ACT FIVE

I was just beginning to feel happy
with the son you gave me—
and suddenly I lose you,
in all your beauty.
A tree, scorched by the sun,
then revived by the first rain,
has been struck dead
by lightning.

CLOWN: Worse than that, I suppose Your Highness will now
head straight for the forest with bark-clothes on your
body.

ÚRVASHI: And if I go to heaven now, after handing over your
well-educated son, you might even think that I planned
it all.

KING: No way.

5.135

We are not our own masters.
We can't always do
what we'd like to. Dependence
leads to separation. Obey
your master. As for me,
I'm handing over the kingdom
to Ayus, your son,
and leaving for the forest
to live alone with the animals.

BOY: Father, it's not right to make a young calf carry a bur-
den that only a bull can bear.

RĀJĀ: ayi vatsa,

śamayati gajān
 anyān gandha|dvipaḥ kalabho 'pi san.
 bhavati sutarām
 veg'|ôdagraṃ bhujaṅga|śísor viṣaṃ.
 bhuvam adhipatir
 bāl'|âvastho 'py alaṃ parirakṣituṃ.
 na khalu vayasā,
 jāty" âiv' âyaṃ sva|kārya|saho bharaḥ. [18]

5.140 Lātavya, mad|vacanād amātya|pariṣadam brūhi, «saṃbhri-
 yatām Āyuso rājy'|âbhiṣeka» iti.

KAÑCUKĪ: yad ājñāpayati devaḥ.

iti duḥkhito niṣkrāntaḥ. sarve drṣṭi|vighātam rūpayanti.

RĀJĀ (*ākāśam avalokya*): kiṃ nu khalu nir|abhre vidyut|
 saṃpātāḥ?

URVAŚĪ (*vilokya*): 'ammo, bhaavaṃ Nārado.

5.145 RĀJĀ: aye, bhagavān Nāradaḥ. ya eṣa

go|rocanā|nikaṣa|piṅga|jātā|kalāpaḥ,
 saṃlakṣyate śaśi|kal" |āmala|vīta|sūtraḥ,
 muktā|guṇ'|âtiśaya|saṃbhṛta|maṇḍana|śrīr,
 haima|praroha iva jaṅgama|kalpa|vrkṣaḥ. [19]

arghyam asmai.

ACT FIVE

KING: Oh, my son,

A well-born elephant,* even a young one,
easily subdues other elephants.
The poison of a baby snake
is still extremely deadly.
A real king, even if he's still a boy,
will protect his land.
It's not age but high birth
that confers talent.

Latávyā, tell the council of ministers that I want them to 5.140
prepare for Ayus' coronation.

MANAGER OF THE HAREM: As Your Highness commands.

Exit, very sad. Everyone blinks as a great light appears.

KING (*looking up*): How can lightning flash from a cloudless
sky?

ÚRVASHI (*looking*): Oh, it's Nárada.

KING: Yes, Nárada—

5.145

Thick, matted red hair streaked with yellow,
the thread on his shoulder white as a sliver of moon,
richly covered in gleaming pearls,
he's like a walking Wishing Tree
with branches of gold.

Some water for him.

URVAŚĪ (*yath'*/'*ôktam ādāya*): 'īdam bhaavado aggham,

tataḥ praviśati NĀRADAḤ.

5.150 NĀRADAḤ: vijayatām madhyama|loka|pālah.

RĀJĀ (URVAŚĪ/*hastād arghyam ādāya, āvarjya*): bhagavan,
abhivādaye.

URVAŚĪ: 'bhaavam, paṇamāmi,

NĀRADAḤ: a|virahitau dampatī bhūyāstām.

RĀJĀ (*ātma|gatam*): api nām' āivam syāt. (*prakāśam*, KUMĀ-
RAM *āśliṣya*) vatsa, bhagavantam abhivādayasva.

5.155 KUMĀRAḤ: bhagavan, Aurvaśeya Āyuh praṇamati.

NĀRADAḤ: āyuṣmān edhi.

RĀJĀ: ayam viṣṭaro 'nugrhyatām.

NĀRADAḤ: tathā. (*upaviṣṭaḥ*.)

sarve NĀRADAM *anūpaviśanti*.

ACT FIVE

ÚRVASHI (*bringing him water*): Here is water for our guest.

Enter NÁRADA.

NÁRADA: Victory to the King of the Middle World. 5.150

KING (*taking the water from ÚRVASHI's hand and pouring it*):
Great sage, I greet you.

ÚRVASHI: Great sage, I bow to you.

NÁRADA: Live happily as husband and wife, inseparable.

KING (*to himself*): If only it were true. (*aloud, embracing his son*) Son, greet the great sage.

BOY: Honored sage, Ayus, son of Úrvashi, bows to you. 5.155

NÁRADA: Live a long life.

KING: Please grace this seat.

NÁRADA: I shall. (*Sits down.*)

All the others take their seats after him.

5.160 RĀJĀ (*sa/vinayam*): bhagavan, kim āgamana|prayojanaṃ?

NĀRADAḤ: rājan, śrūyatāṃ Mahendra|saṃdeśaḥ.

RĀJĀ: avahito 'smi.

NĀRADAḤ: prabhāva|darśi Maghavā vana|gamanāya kṛta|
buddhiṃ bhavantam anuśāsti.

RĀJĀ: kim ājñāpayati?

5.165 NĀRADAḤ: tri|kāla|darśibhir munibhir ādiṣṭaḥ sur'|āsurā|vi-
mardo bhāvī. bhavāṃś ca sāmyugīnaḥ sahāyo naḥ. tena
tvayā na śastraṃ saṃnyastavyaṃ. iyaṃ c' Ōrvaśi yāvad|
āyus tava saha|dharma|cāriṇī bhavatv iti.

URVAŚĪ (*apavārya*): 'ammahe, sallaṃ via hiaādo avaṇīdaṃ.

RĀJĀ: paravān asmi dev'|ēśvareṇa.

NĀRADAḤ: yuktaṃ.

tvat|kāryaṃ Vāsavaḥ kuryāt,
tvaṃ ca tasy' ēṣṭam ācareḥ.
sūryaḥ samedhayaty agnim,
agniḥ sūryaṃ ca tejasā. [20]

5.170 (*ākāśam avalokya*) Rambhe, upanīyatāṃ svayaṃ Mahen-
dreṇa saṃbhṛtaḥ kumārasy' Āyuso yauvarājy'|ābhiṣekaḥ.

KING (*politely*): Sir, tell us what brought you here. 5.160

NÁRADA: Noble king, I have brought you a message from
Indra.

KING: I'm all attention.

NÁRADA: Indra, with his power to see from afar, has something to say to you, now that you've decided to go to the forest.

KING: What does he command me?

NÁRADA: The sages, who see past, present, and future, have 5.165
advised that another battle between the gods and the antigods is looming. You are our main ally in battle. You cannot lay down your arms. And as for Úrvashi—she will stay with you as your wife as long as you live.

ÚRVASHI (*to herself*): It's as if an arrow has been pulled from
my heart.

KING: Indra has made me his slave.

NÁRADA: That's how it should be.

Indra should serve your needs,
and you should do his bidding.
The sun inflames fire, and fire
brightens the sun.

(*looking up*) Rambha: bring everything that Indra has pre- 5.170
pared for Ayus' coronation.

RAMBHĀ (*praviśya*): 'aaṃ se ahisea|saṃbhāro.

NĀRADAḤ: upaveśyatām āyuṣmān bhadra|pīṭhe.

RAMBHĀ (*praviśya*): 'ido, vaccha. (KUMĀRAM *upaveśayati*.)

NĀRADAḤ (KUMĀRASYA *śirasi kalaśam āvarjya*): Rambhe, nir-
vartyatām asya śeṣo vidhiḥ.

5.175 RAMBHĀ (*yath*"*ôktam nirvartya*): 'vaccha, paṇama bhaavan-
taṃ mādā|pidarā a.

KUMĀRO *yathā|kramam praṇamati*.

NĀRADAḤ: svasti bhavate.

RĀJĀ: kula|dhuran|dharo bhava.

URVAŚĪ: 'piduṇo ārādhaṭṭao hohi.

5.180 *nepathye* VAITĀLIKAU.

PRATHAMAḤ: vijayatām yuva|rājah.

a|mara|munir iv' Ātrir Brahmaṇo, 'trer iv' Êndur.

Budha iva śiśir' |āṃśor, Bodhanasy' ēva devaḥ—

bhava pitur anurūpas tvaṃ guṇair loka|kāntair,

atiśayini samāptā vaṃśa ev' āśiśas te. [21]

ACT FIVE

RAMBHA (*entering*): I have it all with me.

NÁRADA: Seat the young prince on the throne.

RAMBHA (*entering*): This way, young man. (*She leads him to the throne.*)

NÁRADA (*emptying a pot of water on his head*): Rambha, complete what's left of the ritual.

RAMBHA (*doing so*): Son, bow to the sage and to your parents. 5.175

The BOY does so, in order.

NÁRADA: Blessings to you.

KING: May you lead our family.

ÚRVASHI: May you respect your father.

From behind the scenes, TWO BARDS sing.

5.180

FIRST BARD: Victory to the Crown Prince.

First there was Brahma, then Atri,
then Atri's son, the Moon,
who gave birth to Budha,
and Budha's son is your father the king—*
like these sons to their fathers,
be a good son to your father,
and all the blessings this family has earned
will be yours.

DVITĪYAḤ:

tava pitari purastād unnatānām sthite 'smin,
 sthitimati ca vibhaktā tvayy an|ākampya|dhairye
 adhikatarām idānīm rājate rājya|lakṣmīḥ,
 Himavati jaladhau ca vyasta|toy" ēva Gaṅgā. [22]

RAMBHĀ (URVAŚĪM *upetya*): "diṭṭhiā pia|sahī puttassa juva|
 rāa|sirim pekkhia bhattuṇo a|virahēṇa vadḍhadi,

5.185 URVAŚĪ: "ṇaṃ sāhāraṇo eso abbhudao, (KUMĀRAM *haste gr-*
hītvā) "ehi, vaccha, jeṭṭha|mādaram abhivandehi,

RĀJĀ: tiṣṭha. samam eva tatra|bhavatyāḥ samīpaṃ yāsyāmas
 tāvat.

NĀRADAḤ:

Āyuso yauva|rājya|śrīḥ smārayaty ātmajasya te
 abhiṣiktaṃ Mahāsenam saināpatye Marutvatā. [23]

RĀJĀ: anugr̥hīto 'smi Maghavatā.

NĀRADAḤ: kim te bhūyaḥ Pākaśāsaṇaḥ priyaṃ karotu?

5.190 RĀJĀ: yadi me Maghavā prasannaḥ, kim ataḥ param ic-
 chāmi? tath" āp' idam astu:

ⁱ Skanda, Shiva's son

ACT FIVE

SECOND BARD:

With your father standing first
in the galaxy of the great,
and you yourself, unwavering in courage,
right behind him,
the majesty of this kingdom
is magnified and shared
as the Ganga belongs equally
to the Himalayas and the sea.

RAMBHA (*approaching ÚRVASHI*): My beloved friend, now
that you've seen your son crowned, and your fear of be-
ing separated from your husband is removed, you are
truly blessed.

ÚRVASHI: All of us are blessed. (*taking her son's hand*) Come, 5.185
my son, to bow to your other mother.

KING: Wait a moment. We'll go together to pay our respects.

NÁRADA:

The newly crowned prince, your son,
brings to mind the happy day
when Indra crowned Kumáraⁱ commander
of his army.

KING: Indra has been gracious to me.

NÁRADA: What other favors can Indra do for you?

KING: If Indra is pleased, that's enough for me. But this is 5.190
my wish:

BHARATA|VĀKYAṂ:

paraspara|virodhinyor
eka|saṁśraya|dur|labhaṁ
saṁgataṁ Śrī|Sarasvatyor
bhūtaye 'stu sadā satāṁ. [24]

sarvas taratu durgāṇi.
sarvo bhadraṇi paśyatu.
sarvaḥ kāmān avāpnotu.
sarvaḥ sarvatra nandatu. [25]

iti niṣkrāntāḥ sarve.

*iti mahā|kavi|Kālidāsa|viracite Vikramorvaśīye
pañcamo 'nkaḥ.*

5.195

samāptaṁ Vikramorvaśīyaṁ nāma nāṭakaṁ.

ACT FIVE

FINAL BLESSING:

Wealth and learning are often at odds,
never in one place.

May they always come together
in the lives of all deserving people.

May each of us overcome all troubles.

May everyone find comfort.

May you fulfill all your desires.

May we delight in all that is.*

Exeunt omnes.

End of Act Five of "How Úrvashi was Won"
by the great poet Kali-dasa.

End of "How Úrvashi was Won."

5.195



CHĀYĀ

The following is a Sanskrit paraphrase (chāyā) of the Prakrit passages (marked with ˘corner brackets ˘ in the play). References are to act and paragraph.

- 1.10 āryāḥ, paritrāyadhvaṃ, paritrāyadhvaṃ!
- 1.16 āryāḥ, paritrāyadhvaṃ, paritrāyadhvaṃ! yaḥ sura|pakṣa|pāti, yasya
vā ambara|tale gatir asti.
- 1.19 asur'āvalepāt.
- 1.21 śṛṇotu mahā|rājaḥ. yā tapo|viśeṣa|pariśaṅkitasya su|kumāraṃ
praharaṇaṃ Mahendrasya, pratyādeśo rūpa|garvitāyāḥ Śrīyaḥ,
alaṃ|kāraḥ svargasya, sā naḥ priya|sakhī Urvaśī Kubera|bhavanād
nivartamānā ken' āpi dānavena Citralekhā|dvitīyā ardha|patha
eva bandi|grāhaṃ gṛhītā.
- 1.23 pūrv'ōttareṇa.
- 1.25 sadṛśaṃ etat Soma|vaṃśa|saṃbhavasya.
- 1.27 etasmin Hemakūṭa|śikhare.
- 1.34 halā, yathā|nirdiṣṭaṃ pradeśaṃ saṃkramaṃ.
- 1.36 api nāma sa rāja'|rṣiḥ samuddharen no hṛdaya|śalyaṃ?
- 1.37 mā te saṃśayo bhavatu. nanu upasthita|saṃprahāro Mahendro
Madhyama|lokāt sa|bahumānam ānāyya tam eva vijaya|senā|
mukhe niyojayati.
- 1.38 sarvathā vijayī bhavatu.
- 1.39 halā, samāśvasita samāśvasita. eṣa uccalita|hariṇa|ketanas tasya
rāja'|rṣeḥ Somadatto ratho dṛśyate. na khalu so ' |kṛt' |ārtho
nivartīyate.
- 1.42 samāśvasitu, samāśvasitu priya|sakhī.
- 1.45 aho, ucchvasita|mātra|jīvitā ady' āpi saṃjñāṃ na pratipadyate.
- 1.48 halā, paryavasthāpay' ātmānaṃ. an|apsarā iva pratibhāsi.

- 1.52 sakhi, viśrabdhā bhava. parābhūtāḥ khalu tri|daśa|paripanthino
hat'|āśāḥ.
- 1.53 kiṃ prabhāva|darśinā Mahendreṇa?
- 1.54 na Mahendreṇa. Mahendra|sadṛṣ'|ānubhāven' ānena rāja'|rṣiṇā.
- 1.55 upakṛtaṃ khalu dānavaiḥ.
- 1.58 halā, sa sakhī|janaḥ kutra khalu bhavet?
- 1.59 mahā|rājo '|bhaya|dāyī jānāti.
- 1.62 abhijātaṃ khalv asya vacanaṃ. atha vā candrād amṛtaṃ iti kim
atr' āścaryaṃ?
- 1.62 ata ev' āinaṃ prekṣitum tvarate me hṛdayaṃ.
- 1.65 halā, prekṣasva.
- 1.66 sama|duḥkhaḥ pibat' īva mām nayanābhyaṃ...
- 1.67 ayi, kaḥ?
- 1.68 sakhī|janaḥ.
- 1.69 eṣa Citralekhā|dvitīyām Urvaśīm grhītvā, Viśākhā|samīpa|gata
iva candra, upasthito rāja'|rṣiḥ.
- 1.70 dve api naḥ priye upanate—iyaṃ pratyānītā sakhī, ayaṃ ca a|
parikṣato mahā|rāja iti.
- 1.71 suṣṭhu bhaṇasi. dur|jayāḥ khalu dānavāḥ.
- 1.77 halā, kiṃ cit parato 'pasara.
- 1.78 n' āhaṃ śaktā.
- 1.79 eta, saṃbhāvayāma rāja'|rṣiṃ.
- 1.84 diṣṭyā mahā|rājo vijayena vardhate.
- 1.86 halā, eta. pīḍitaṃ mām pariṣvajadhvaṃ. na khalu me āśā āsīt,
bhūyo 'pi sakhī|janaṃ prekṣiṣya iti.
- 1.88 sarvathā mahā|rājaḥ kalpa|śatāni pṛthivīm pālayan bhavatu.

- 1.91 aho, Citrarathaḥ.
- 1.104 halā Citralekhe, upakāriṇam api rāja|r̥ṣiṃ na śaknōmi āmantra-
rituṃ. tat tvaṃ me mukhaṃ bhava.
- 1.105 mahā|rāja, Urvaśi vijñāpayati, mahā|rājen' ābhyanuñātā icchāmi
priya|sakhim iva mahā|rājasya kīrtiṃ Mahendra|lokaṃ netuṃ.
- 1.108 aho, latā|viṭape me ek'|āvalī vaijayantikā lagnā.
- 1.108 Citralekhe, mocaya tāvad enām.
- 1.109 dṛḍhaṃ khalu lagnā. dur|mocā iva pratibhāti. bhavatu, yatiṣye
tāvat.
- 1.110 smara tāvad etad ātmano vacanaṃ.
- 2.2 hī hī bhoḥ, nimantran'|ōpāyanena brāhmaṇa param'|ānnena iva
rāja|rahasyena sphuṭan na śaknōmi jan'|ākīrṇa ātmano jihvām
rakṣituṃ. tad yāvat tatra|bhavān vayasyaḥ kāry'|āsanād uttiṣṭhati,
tāvad asmin virala|jana|saṃpāte vimān'|ōtsaṃga|parisare sthāsyā-
mi.
- 2.4 ājñapt" āsmi devyā Kāśi|rāja|putryā, «hañje Nipuṇike, yataḥ
prabhṛti bhagavataḥ sūryasy' ōpasthānaṃ kṛtvā pratinivṛtta ārya|
putraḥ, tataḥ prabhṛti śūnya|hṛdaya iva lakṣyate. tat tasya priya|
vayasyād ārya|Māṇavakāj jānihi tāvad asy' ōtkanṭhā|kāraṇam»
iti. kathaṃ khalu mayā brahma|bandhur atisaṃdheyah? atha
vā virala|trṇ'|āgra|lagnam iv' āvaśyāya|salilaṃ ciraṃ tasmin
rahasyaṃ na tiṣṭhati. yāvad enam anviṣyāmi.
- 2.4 eṣa ālekhya|vānara iva kim api tūṣṇīm|bhūta ārya|Māṇavakas
tiṣṭhati. yāvad enam upasarpāmi.
- 2.4 ārya, vande.
- 2.5 svasti bhavatyai.
- 2.5 imām duṣṭa|ceṭiṃ prekṣya tad rāja|rahasyaṃ hṛdayaṃ bhittvā
niṣkrāmati.
- 2.5 Nipuṇike, saṃgīta|vyāpāram ujñhitvā kutra prasthit" āsi?
- 2.6 devyā vacanena āryam eva prekṣituṃ.

- 2.7 kiṃ tatra|bhavatī ājñāpayati?
- 2.8 devī bhaṇati, «sad” āpy āryo mayi pakṣa|pātī, na mām an|ucita|vedanā|duḥkhitām upekṣata» iti.
- 2.9 Nipuṇike, kiṃ vā vayasyena tatra|bhavatyāḥ pratikūlam ācaritaṃ?
- 2.10 yaṇ|nimittaṃ bhartā utkaṇṭhitas, tasyāḥ striyā nāmnā bhartrā devy ālapitā.
- 2.11 katham? svayam eva tatra|bhavatā rahasya|bhedaḥ kṛtaḥ. kim idānīm ahaṃ jihvā|yantraṇena duḥkham anubhavāmi?
- 2.11 kim āmantritā tatra|bhavatī «Urvaś”» iti? tasyā darśanen’ ōnmāditas tatra|bhavān na kevalaṃ tatra|bhavatīm, mām api vinoda|vimukho dṛḍhaṃ pīḍayati.
- 2.12 kṛtaṃ mayā bhedanam bhartū rahasya|durgasya.
- 2.12 ārya, kiṃ tāvad devyai nivedayāmi?
- 2.13 Nipuṇike, vijñāpaya tatra|bhavatīm, «yate tāvaṇ mṛga|tṛṣṇikāyā nivartayituṃ vayasyaṃ, tato devyā mukhaṃ prekṣiṣya» iti.
- 2.14 yad ārya ājñāpayati.
- 2.18 eṣa kāry’|āsanād utthita ita ev’ āgacchati vayasyaḥ. yāvad asya pārśva|parivartī bhavāmi.
- 2.23 saṃpīḍitā khalu tāvat tapasvinī Kāśi|rāja|putrī.
- 2.25 atisaṃdhito ’smi dāsyā. anyathā na vayasya evaṃ pṛcchati.
- 2.27 evaṃ mayā niyantritā jihvā, yad bhavato ’pi sahasā prativacanam na dadāmi.
- 2.29 mahānasaṃ gacchāva.
- 2.31 tatra pañca|vidhasy’ ābhyavahārasya upanata|saṃbhārasya yojanām prekṣamāṇābhyām śakyam utkaṇṭhā vinodayituṃ.
- 2.33 nanu bhavāṃs tatra|bhavatyā Urvaśyā darśana|pathaṃ gataḥ?
- 2.35 na khalu sā dur|labh”, ēti samarthaye.

- 2.37 evaṃ vardhate me kautūhalaṃ. kiṃ tatra|bhavatī Urvaśī a|dvitīyā rūpeṇa, aham iva virūpatayā?
- 2.39 avahito 'smi.
- 2.41 ataḥ khalu bhavatā divya|ras'|ābhilāṣiṇā cātaka|vrataṃ grhitaṃ.
- 2.43 kā gatiḥ?
- 2.43 ita ito bhavān.
- 2.43 etena pramada|vana|côditen' éva pratyudgato bhavān āgantuko dakṣiṇa|maruteṇa.
- 2.46 īdṛśa eva te 'bhiniveśaḥ.
- 2.46 etat pramada|vana|dvāraṃ. praviśatu bhavān.
- 2.51 katham iva?
- 2.53 alaṃ paridevitena. a|ciren' éṣṭa|sāmpādayit" Ānaṅga eva te sahāyo bhaviṣyati.
- 2.56 prekṣatāṃ bhavān vasant'|āvatāra|sūcakaṃ abhirāmatvaṃ pramada|vanasya.
- 2.59 eṣa maṇi|śilā|patṭa|sanātho 'timukta|latā|maṇḍapo bhramara|saṃghaṭṭa|patitaiḥ kusumaiḥ svayam iva kṛt'|ōpacāro bhavantaṃ pratikṣate. tad anugṛhyatāṃ tāvad eṣaḥ.
- 2.62 iha sukh'|āśīno bhavān lalita|latā|vilobhyamāna|nayanaḥ Urvaśi|gatāṃ utkaṇṭhāṃ vinodayatu.
- 2.66 bhoḥ, Ahalyā|kāmakasya Mahendrasya vajraḥ, Urvaśi|paryut-sukasya bhavato 'haṃ, dvāv apy atr' ōnmattau.
- 2.68 eṣa cintayāmi. mā punaḥ paridevitena samādhim bhinddhi.
- 2.73 halā, kutra a|nirdiṣṭa|kāraṇaṃ gamyate?
- 2.74 sakhi, tadā Hemakūṭa|śikhare latā|viṭapena kṣaṇa|vighnit'|ākāśa|gamanāṃ mām upahasya kim idānīm pṛcchasi?
- 2.75 kiṃ tasya rāja'|rṣeḥ Purūravasah sakāśaṃ prasthit" āsi?
- 2.76 ayaṃ me apahastita|lajjo vyavasāyaḥ.

- 2.77 kaḥ punaḥ sakhyā prathamam preṣitaḥ?
- 2.78 hṛdayam.
- 2.79 ato 'param n' āsti me uttaram.
- 2.80 tena hi ādiśatu me sakhi mārgam, yena gacchantyā na antarāyo bhavet.
- 2.81 sakhi, viśrabdhā bhava. nanu bhagavatā deva|guruṇā Aparājitām nāma śikhā|bandhana|vidyām upadiśatā tri|daśa|pratipakśasy' ā|laṅghaniye kṛte svah?
- 2.82 sakhi, sarvam smarāmi.
- 2.84 etad bhagavatya Bhāgīrathyā Yamunā|saṅgama|pāvaneṣu salileṣu avalokayata iv' ātmānam Pratiṣṭhānasya śikh" |ābharāṇa|bhūtaṁ rāja'|rṣer bhavanam upagate svah.
- 2.85 nanu vaktavyam «sthān'|āntara|gataḥ svarga» iti.
- 2.85 halā, kutra nu khalu sa āpann'|ānukampī bhavet?
- 2.86 etasmin Nandana|van'|āika|deśe iva pramada|vane avatīrya jñā-syāvaḥ.
- 2.88 halā, eṣa khalu pratham'|ōdita iva candraḥ kaumudīm iva tvām pratikṣate.
- 2.89 halā, idānīm prathama|darśanāt sa|viśeṣam priya|darśano mahā|rājaḥ pratibhāti.
- 2.90 yujyate. tad ehi, upasarpāva.
- 2.91 tiraskariṇī|praticchannā pārśva|gat" āśya bhūtvā śroṣyāmi tāvat. pārśva|parivartinā vayasyena saha vijane kim api mantrayamāṇas tiṣṭhati.
- 2.92 yathā te rocate.
- 2.94 bhoḥ, cintito mayā dur|labha|praṇayinī|samāgam'|ōpāyaḥ.
- 2.96 kā punar eṣā strī anena prārthyamānā ātmānam vikatthate?
- 2.97 kiṁ punar mānuṣyakam viḍambyate.

- 2.98 bibhemi sahasā prabhāvād vijñātum.
- 2.99 nanu bhaṇāmi, cintito mayā samāgam' | ōpāya iti?
- 2.101 svapna | samāgama | kāriṇīm nidrām sevātām bhavān. atha vā tatra |
bhavatyā Urvaśyāḥ pratikṛtim ālikhy' āvalokayaṃs tiṣṭha.
- 2.102 hīna | sattva hṛdaya, samāśvasiḥi, samāśvasiḥi.
- 2.105 śrutam tvayā?
- 2.106 śrutam, na punaḥ paryāptam hṛdayasya.
- 2.107 etāvān me mati | vibhavaḥ.
- 2.110 śrutam tvayā.
- 2.111 hā dik hā dik. mām evam avagacchati. a | samarth" āsmi agrato
bhūtv" āsya prativacanasya. tat prabhāva | nirmiteṇa bhūrja | patre-
ṇa saṃpādit' | ōttarā bhavitum icchāmi.
- 2.112 anumataṃ me.
- 2.114 avihā avihā! bhoḥ, kiṃ nu khalu etad bhujaṅga | nirmoka iva
saṃmukhe no nipatitaṃ?
- 2.116 nanu khalu a | diṣṭay" Ōrvaśyā bhavataḥ paridevitaṃ śrutvā samān' |
ānurāga | sūcakāny akṣarāṇi visarjitāni bhavanti.
- 2.118 yad atra ālikhitaṃ tat śrotum icchāmi.
- 2.119 sādhu. ārya, nāgariko 'si.
- 2.121 svāmin, saṃbhāvitā yath" āhaṃ tvayā aljñātā, / tath" ānuraktasya
yadi nāma tav' ōpari bhavāmi, / kiṃ me lulita | pārijāta | śayanīye
sukhāḥ / Nandana | vana | vātā api atyuṣṇāḥ śarīraḥ?
- 2.122 kiṃ nu khalu sāmpratam bhaṇiṣyati?
- 2.123 nanu bhaṇitam eva kamala | nālāyamānair aṅgaiḥ?
- 2.124 diṣṭyā may" ēva bubhuṣiteṇa svasti | vāyanam, upalabdham bha-
vatā samāśvāsanam.
- 2.127 atra nau sama | vibhāgā prītiḥ.

- 2.129 kim idānīm tatra|bhavatī Urvaśī bhavato mano|rathānām kusu-
maṃ darśayitvā phale viśamvadati?
- 2.130 halā, yāvad abhigamana|kātaraṃ hṛdayaṃ paryavasthāpayāmi,
tāvat tvam asmai ātmānaṃ darśayitvā yan me kṣamaṃ tad bhaṇa.
- 2.131 tathā.
- 2.131 jayatu jayatu mahā|rājāḥ!
- 2.134 nanu prathamam megha|rājir dṛśyate. paścād vidyullatā.
- 2.135 kathaṃ, n' āiśa Urvaśī? tatra|bhavatyā abhimatā saha|carī.
- 2.136 Urvaśī mahā|rājaṃ śirasā praṇamya vijñāpayati...
- 2.138 «mama sur'|āri|saṃbhava dur|jāte mahā|rāja eva śaraṇam āsit.
s' āhaṃ tava darśana|samutthena madanena baliyo bādhyamānā
bhūyo 'pi mahā|rājena anukampanīyā »iti.
- 2.141 halā, ehi. tvatto 'pi nirdayataraṃ madanaṃ prekṣya priyatamasya
te dūtya asmi saṃvṛtā.
- 2.142 aho, laghu tvay" ōjjhit" āsmi.
- 2.143 ato muhūrtāj jñāsyē, kā kaṃ parityakṣyat' īti. ācāraṃ tāvat prati-
padyasva.
- 2.144 jayatu, jayatu mahā|rājāḥ.
- 2.148 bhavati, rājñiḥ priya|vayasyo brāhmaṇaḥ kiṃ na vandyate?
- 2.150 svasti bhavatyai.
- 2.154 śrutaṃ tvayā deva|dūtasya vacanaṃ. anumānyatām mahā|rājāḥ.
- 2.155 n' āsti me vācā|vibhavaḥ.
- 2.156 mahā|rāja, para|vaśo 'yaṃ janaḥ. tan mahā|rājen' ābhyanujñātā
icchatī deveṣv an|aparāddham ātmānaṃ kartuṃ.
- 2.160 nanv idaṃ...
- 2.160 hā dhik hā dhik. Urvaśī|darśana|vismitena mayā tad bhūrja|
patraṃ prabhraṣṭam api hastāt pramādena na vijñātaṃ.

- 2.162 mā bhavān aṅgāni muñcatu. dṛḍhaṃ khalu tvayi baddha|bhāvā
Urvaśī. na sā ito|gatam anurāgaṃ śīthilayati.
- 2.165 vepate me hṛdayaṃ. imāṃ velāṃ tatra|bhavatā tasya bhūrja|pa-
trasya nāma grahītavyaṃ bhaviṣyat iti.
- 2.167 hanta, na dṛśyate. gatam Urvaśyā mārgēṇa.
- 2.169 nanu ito bhavet. ito bhavet.
- 2.171 hañje Nipuṇike, satyaṃ tvayā bhaṇitaṃ, idaṃ latā|grhaṃ prav-
iśann ārya|Māṇavaka|śahāyaḥ ārya|putro dṛṣṭa iti.
- 2.172 kim anyathā bhaṭṭinī mayā vijñāpita|pūrvā?
- 2.173 tena hi lat”|āntarītā śroṣyāmi tāvad asya viśrabdha|mantritāni.
- 2.174 yad bhaṭṭinyai rocate.
- 2.175 hañje Nipuṇike, kim etaj jīrṇa|cīram iv’ ēto|mukhaṃ dakṣiṇa|
māruten’ āniyate?
- 2.176 bhaṭṭini, parivartana|vibhāvit’|ākṣaraṃ bhūrja|patraṃ khalv etat.
hanta, bhaṭṭinyā eva nūpura|koṭau lagnaṃ.
- 2.176 kathaṃ. vācyatām?
- 2.177 anuvācaya tāvad etat. yady a|viruddhaṃ tataḥ śroṣyāmi.
- 2.178 bhaṭṭini, tad eva kaulīnam iva pratibhāti. bhaṭṭārakam uddiśya
Urvaśyāḥ kāvya|bandha iti tarkayāmi. ārya|Māṇavaka|pramādena
asmākaṃ hastaṃ gata iti.
- 2.179 tena hy asya gr̥hīt’|ārthā bhavāmi.
- 2.181 svāmin, saṃbhāvitā yath” āhaṃ tvayā aljñātā, / tath” ānuraktasya
yadi nāma tav’ ōpari bhavāmi, / kiṃ me lulita|pārijāta|śayanīye
sukhāḥ / Nandana|vana|vātā api atyuṣṇāḥ śarīrake?
- 2.182 anen’ āiv’ ōpāyanena apsaraḥ|kāmukaṃ prekṣe.
- 2.184 bho vayasya, kim etat pavana|vaśa|gāmi pramada|vana|samīpa|
gata|krīḍā|parvata|paryante dṛśyate?
- 2.187 bhaṭṭini, etasy’ āiva bhūrja|patrasya anveṣaṇā vartate.

- 2.188 prekṣe.
- 2.189 bhoḥ, mlāyamāna|kesara|cchavinā mayūra|picchena vipralabdho
'smi.
- 2.191 ārya|putra, alam āvegena. etat tad bhūra|patraṃ.
- 2.193 dur|āgatam idānīm saṃvṛtaṃ.
- 2.195 loptreṇa gṛhītasya kumbhīlakasy' āsti vā prativacanāṃ?
- 2.197 yujyate ātmanaḥ saubhāgyaṃ pracchādayitum?
- 2.198 bhavati, tvaray' āsya bhojanaṃ yat pitt'|ōpaśamana|samarthaṃ
bhavati.
- 2.199 Nipuṇike, śobhanaṃ khalu brāhmaṇen' āśvāsito vayasyaḥ.
- 2.200 bhavati, nanu prekṣasva. sarvaḥ āśvāsitaś citra|bhojanena.
- 2.202 n' āsti bhavato 'parādhaḥ. atr' āham ev' āparāddhā yā pratikūla|
darśanā bhūtvā agratas te tiṣṭhāmi. Nipuṇike, ehi, gacchāva.
- 2.206 mā khalu laghu|hrday" āham anumayaṃ bahu manye. kiṃ tu
dākṣiṇya|kṛtāt paścāt|tāpād bibhemi.
- 2.208 prāvṛṇ|nadī iva a|prasannā gatā devī. uttiṣṭha.
- 2.211 anukūlam atra|bhavata etat. na khalv akṣi|duḥkhito 'bhimukhe
dīpa|śikhāṃ sahate.
- 2.213 tiṣṭhatu tāvad bhavato dhīratā. bubhuṣītasya brāhmaṇasya jīvi-
tam avalambatāṃ bhavān. samayaḥ khalu te snāna|bhojanaṃ
sevitum.
- 3.3 Gālava, na jāne ārādhitā na v" ēti. tasmin punaḥ Sarasvatī|kṛta|
kāvyā|bandhe Lakṣmī|svayaṃvare teṣu teṣu ras'|āntareṣu Urvaśi
tan|mayy āsit.
- 3.5 āma. tatr' Ōrvaśyā vacanaṃ pramāda|skhalitam āsit.
- 3.7 Lakṣmī|bhūmikāyāṃ vartamān" Ōrvaśi Vāruṇi|bhūmikāyāṃ
vartamānayā Menakayā pṛṣṭā: «sakhi, samāgatā ete trailokya|puru-
ṣāḥ sa|Keśavā loka|pālāḥ. katam asmiṃs te bhāv'|ābhiniveśa?» iti.

- 3.9 tatas tasyāḥ «Puruṣottama» iti bhaṇitavye «Purūravas’» īti nirgatā vānī.
- 3.11 śaptā upādhyāyena. Mahendreṇa punar anugṛhītā.
- 3.13 «yena mam’ ōpadeśas tvayā laṅghitas, tena na te divyaṃ sthānaṃ bhaviṣyat’» īti upādhyāyasya śāpaḥ. Purandareṇa punar lajjī’|āva-nata|mukhīm Urvaśīm prekṣy’ āivaṃ bhaṇitaṃ: «yasmin baddha|bhāv” āsi tvam, tasya me raṇa|sahāyasya rāja’|rṣeḥ priyaṃ kara-ṇīyaṃ. sā tvam Purūravasaṃ yathā|kāmaṃ upatiṣṭhasva, yāvat sa tvayi dṛṣṭa|saṃtāno bhavat’» īti.
- 3.15 kathā|prasaṅgen’ āparāddhā abhiṣeka|velā upādhyāyasya. tad ehi. asya pārśva|parivartinau bhavāva.
- 3.33 bhoḥ, tarkayāmi jāta|paścāt|tāpā tatra|bhavatī vrat’|āpadeśena tatra|bhavataḥ praṇipāta|laṅghanaṃ pramārṣṭu|kāma” ēti.
- 3.37 ita ito bhavān. anena Gaṅgā|taraṅga|saśrikeṇa sphatika|maṇi|sopānena ārohatu bhavān pradoṣ’|āvasara|ramaṇiyaṃ maṇi|harmyaṃ.
- 3.40 bhoḥ, pratyāsannena candr’|odayena bhavitavyaṃ. yathā timira|ricyamānaṃ pūrva|diśā|mukham āloka|subhagaṃ dṛśyate.
- 3.43 hī hī bhoḥ, eṣa khaṇḍa|modaka|saśrīkaḥ udito rājā dvi|jātīnām.
- 3.46 bhoḥ, brāhmaṇa|saṃkrāmit’|ākṣareṇa te pitā|mahen’ ābhyanu-jñātaḥ āsana|sthito bhava, yāvad aham api sukh’|āśīno bhavāmi.
- 3.48 yad deva ājñāpayati.
- 3.51 nanu dṛśyata eva sā. kiṃ tu tādṛśam anurāgaṃ prekṣya śakyam āśā|bandhen’ ātmānaṃ dhārayitum.
- 3.54 yathā parihīyamānair aṅgair adhikaṃ śobhase, tath” ā|dūre priyā|samāgamaṃ te prekṣe.
- 3.57 na khalv anyathā brāhmaṇasya vacanaṃ.
- 3.59 sakhi, rocate te ’yam alp’|ābharaṇa|bhūṣito nīl’|āṃśuka|parigraho ’bhisārīkā|veśaḥ?

- 3.60 n' āsti me vāg|vibhavaḥ praśamsitum. idaṃ tu cintayāmi: api nām'
āhaṃ Purūravā bhaveyam iti.
- 3.61 sakhi, Madanaḥ khalu tvām ājñāpayati. śighraṃ mām naya tasya
subhagasya vasatiṃ.
- 3.62 nanv etat parivartitam iva Kailāsa|śikharaṃ priyatamasya te bha-
vanam upagate svaḥ.
- 3.63 tena hi prabhāvato jānihi tāvat, kutr' āsau me hṛdaya|coraḥ, kiṃ
v" ānutiṣṭhat' iti.
- 3.64 bhavatu. kṛdiṣye tāvad etayā.
- 3.64 halā, manoratha|labdha|priyā|samāgama|sukham anubhavann
upabhoga|kṣame avakāṣe tiṣṭhati.
- 3.66 mugdhe, kā punar anyā cintā priyā|samāgamasya?
- 3.67 a|dakṣiṇaṃ saṃdegdhi me hṛdayaṃ.
- 3.68 eṣa mañi|harmya|gato vayasya|mātra|sahāyo rāja'|rṣiḥ. tad ehi.
upasarpāv' āinaṃ.
- 3.71 a|nirbhinn'|ārthen' ānena vacanen' ākampitaṃ me hṛdayaṃ. an-
tarite eva śṛṇavāv' āsya svair'|ālāpaṃ, yāvan naḥ saṃśaya|cchedo
bhavati.
- 3.72 yat te rocate.
- 3.73 nanv ime amṛta|garbhāḥ sevyantāṃ candra|pādāḥ.
- 3.76 kā v" āparā?
- 3.78 hṛdaya, idānīm mām ujñhitvā itaḥ saṃkrāntena tvayā phalam
upalabdhaṃ.
- 3.79 āma. bhoḥ, aham api yadā śikhariṇīm rasālaṃ ca na labhe, tad"
āitat prārthayan saṃkīrtayan āśvasāmi.
- 3.81 śṛṇu. a|saṃtuṣṭe, śṛṇu.
- 3.82 katham iva?
- 3.84 sakhi, kim idānīm vilambyate?

- 3.85 halā Citralekhe, agrato 'pi mayi sthitāyām udāsīna iva mahā |
rājāḥ.
- 3.86 ati|tvarite, a|saṃkṣipta|tiraskariṇīk" āsi.
- 3.87 ita ito bhaṭṭinī.
- 3.89 avihā, avihā! upasthitā devī. tad vācam|yamo bhava.
- 3.91 halā, kim atra karaṇīyaṃ?
- 3.92 alam āvegena. antarite āvām. vihita | niyama | veṣā rāja | mahiṣī
dṛśyate. tad eṣā ciraṃ na sthāsyati.
- 3.94 hañje Nipuṇike, eṣa Rohiṇī | saṃyogen' ādhikaṃ śobhate bha-
gavān Mṛgalāñchanah.
- 3.95 nanu saṃpatsyate bhaṭṭinī|sahitasya bhartur viśeṣa|ramaṇīyatā.
- 3.97 bhoḥ, na jānāmi svasti|vāyanam dadāt' īti, atha vā bhavantam
antareṇa vrat' | āpadeśena mukta | roṣā, adya me akṣṇoḥ śubha |
darśanā devī.
- 3.100 jayatu, jayatv ārya|putrah!
- 3.101 jayatu, jayatu bhartā!
- 3.102 svasti bhavatyai.
- 3.105 halā, sthāne iyaṃ devī|śabden' ōpacaryate. na kim api parihīyate
Śacyā ojasvitayā.
- 3.106 sādhu. asūyā|parāṇmukhaṃ mantritam tvayā.
- 3.107 ārya|putraṃ puras|kṛtya ko 'pi vrata|viśeṣo mayā saṃpādanīyaḥ.
tan muhūrtam uparodhaḥ sahyatām.
- 3.109 īdṛśaḥ svastivāyanavān uparodho bahuśo bhavatu.
- 3.112 bhartaḥ, «priy'|ānuprasādanam» nāma.
- 3.115 mahān khalv asy' āsyām bahu|mānaḥ.
- 3.116 ayi mugdhe, anya|saṃkrānta|premāṇo nāgarikā adhikaṃ dakṣiṇā
bhavanti.

- 3.117 asya vratas्य' āyaṃ prabhāvo, yad etāvan mantrita ārya|putraḥ.
 3.118 viramatu bhavān. na yuktaṃ su|bhāṣitaṃ pratyākhyātuṃ.
 3.119 dārikāḥ, upanayat' āupahārikaṃ, yāvan maṇi|harmya|gatāṃś
 candra|pādān arcayāmi.
 3.120 yad devy ājñāpayati. eṣa upahāraḥ.
 3.121 hañje, imān aupahārika|modakān ārya|Māṇavakaṃ lambhaya.
 3.122 yad devy ājñāpayati. ārya|Māṇavaka, etat tāvat te.
 3.123 svasti bhavatyai. bahu|phalas te upavāso bhavatu.
 3.124 ārya|putra, itas tāvat.
 3.126 eṣ" āhaṃ devatā|mithunaṃ Rohiṇi|Mṛgalāñchanaṃ sākṣi|kṛtya
 ārya|putram anuprasādayāmi. adya|prabhṛti yāṃ striyam ārya|
 putraḥ prārthayate, yā ārya|putrasya samāgama|praṇayini, tayā
 mayā prīti|bandhena vartitavyam iti.
 3.127 aho, na jāne kiṃ|param asyā vacanam iti. mama punar viśvāsa|
 viśadaṃ hṛdayaṃ saṃvṛttaṃ.
 3.128 sakhi, mah"|ānubhāvayā pati|vrataḥ abhyanujñātaḥ an|antarāyas
 te priya|samāgamo bhaviṣyati.
 3.129 chinna|hasto matsye palāyite nirvinṇo dhīvaro bhaṇati, dharmo
 me bhaviṣyat' iti.
 3.129 bhavati, kiṃ udāsīnas tatra|bhavān?
 3.130 mūḍha, ahaṃ khalv ātmanaḥ sukh'|āvasānena ārya|putraṃ nir-
 vṛta|śarīraṃ kartum icchāmi. etāvatā cintaya tāvat, priyo vā na v"
 ēti.
 3.132 bhava vā mā vā. yathā|nirdiṣṭaṃ saṃpāditam «priy'|ānuprasāda-
 nam» vrataṃ. dārikāḥ, eta. gacchāma.
 3.134 ārya|putra, a|laṅghita|pūrvo mayā niyamaḥ.
 3.136 halā, priya|kalatro rāja'|rṣiḥ. na punar hṛdayaṃ nivartayituṃ śa-
 knomi.

- 3.137 kiṃ tvayā nir|āśayā nivartyate?
- 3.139 bhaṇa viśrabdhaṃ, yad asi vaktu|kāmaḥ. «a|sādhya» iti paric-
chidya, ātura iva vaidyen' ā|cireṇa muktas tatra|bhavān bhavatyā.
- 3.141 adya kṛt'|ārthā bhavet.
- 3.143 halā, imaṃ tāvad asya mano|rathaṃ saṃpādayiṣye.
- 3.146 kathaṃ bhavān avagacchati?
- 3.149 jayatu, jayatu mahā|rājāḥ!
- 3.152 api sukhaṃ vayasyasya?
- 3.154 halā, devyā datto mahā|rājāḥ. tato 'sya praṇayavat" īva śarīra|
saṃgat" āsmi. mā khalu māṃ puro|bhāgiṇīm samarthaya.
- 3.155 kathaṃ, ih' āiva yuṣmākam astam itaḥ sūryaḥ?
- 3.158 vayasya, nir|uttarā eṣā. sāmprataṃ mama vijñāpitam śrūyatām.
- 3.160 vasant'|ānantare uṣṇa|samaye bhagavān Sūryo may" ōpacarita-
vyaḥ. tad yath" ēyaṃ me priya|sakhī svargasya n' ōtkaṇṭhate, tathā
vayasyena kartavyaṃ.
- 3.161 kiṃ vā svarge smartavyaṃ? na tatra svādyate na pīyate. kevalam
a|nimiṣair akṣibhir mīnat" āvalambyate.
- 3.164 anugrhit" āsmi. halā Urvaśi, a|kātarā bhūtvā visarjaya māṃ.
- 3.165 sakhi, mā khalu māṃ vismara.
- 3.166 vayasyena saṃgatā tvam ev' āitan mayā yācitavyā.
- 3.168 diṣṭyā mano|ratha|saṃpattyā vardhate bhavān.
- 3.171 n' āsti me vibhavaḥ ataḥ priyataraṃ mantrayituṃ.
- 3.174 aparāddh" āsmi cira|kārikā mahā|rājasya.
- 3.177 bhoḥ, sevitaḥ pradoṣa|ramaṇīyās candra|pādāḥ. samayaḥ khalu
te vāsa|grha|praveśasya.
- 3.179 ita ito bhavati.
- 3.182 kā iva?

- 4.2 priya|sakhī|viyoga|vimanāḥ sakhī|sahitā vyākulā samullapati /
sūrya|kara|sparśa|vikasita|tāmarase sarovar'|ōtsaṃge.
- 4.5 saha|carī|duḥkh'|ālīdhaṃ / saro|vare snigdhaṃ, / bāsp'|āpavalgita|
nayanam / tāmyati haṃsī|yugalaṃ.
- 4.6 sakhi Citralekhe, mlāyamāna|śatapatra|kṛṣṇā te mukha|cchāyā
hṛdayasy' ā|susthatāṃ sūcayati. tat kathaya me '|nirvṛti|kāraṇam
yena te sama|duḥkhā bhavāmi.
- 4.7 sakhi, apsaro|vāra|paryāyeṇa tatra|bhavataḥ sūryasy' ōpasthāne
vartamānā priya|sakhyā vinā vasant'|ōtsava āgata iti baliya utkaṇ-
ṭhit' āsmi.
- 4.8 sakhi, jānāmi vo 'nyonya|gataṃ prema. tatas tataḥ?
- 4.9 tata eteṣu divaseṣu ko navo vṛttānto vartata, iti praṇidhāna|sthi-
tayā may' ātyāhitam upalabdhaṃ.
- 4.10 sakhi, kīdṛśaṃ tat?
- 4.11 Urvaśī kila taṃ rāja'|rṣiṃ lakṣmī|sanātham amātyeṣu niveśita|
kārya|dhuraṃ grhītvā Kailāsa|śikhara'|ōddeśaṃ Gandhamādanam
vanam vihartuṃ gatā.
- 4.12 sakhi, sa saṃbhogo yas tādṛśeṣu pradeśeṣu. tatas tataḥ?
- 4.13 tatas tasmin Mandākinī|tīre sikatā|parvataiḥ kṛīḍanty Udayavati
nāma vidyādhara|dārikā tena rāja'|rṣiṇā ciraṃ nidhyāt' ēti kṛtvā
kupitā me priya|sakhy Urvaśī.
- 4.14 a|sahanā khalu sā. dūr'|ārūdhas c' āsyāḥ praṇayaḥ. tad bhavi-
tavyat' ātra balavati. tatas tataḥ?
- 4.15 tato bartur anunayam a|pratipadyamānā, guru|śāpa|saṃmūḍha|
hṛdayā, vismṛta|devatā|niyamā, strī|jana|pariharaṇīyam Kumāra|
vanam praviṣṭā. praveś'|ānantaraṃ ca kānan'|ōpānta|varti|latā|
bhāvena pariṇatam asyā rūpaṃ.
- 4.16 sarvathā n' āsti vidher a|laṅghaniyam nāma, yena tādṛśasy' ānurā-
gasy' ānyādrśa eva pariṇāmaḥ saṃvṛttaḥ. atha kim|avasthaḥ sa
rāja'|rṣiḥ?

- 4.17 tataḥ so 'pi tasminn eva kānane priyatamām anveṣayann unmattī|
bhūtaḥ «ita Urvaśī tata Urvaśī» iti kṛtvā aho|rātrān ativāhayati.
- 4.17 etena punar nirvṛtānām apy utkaṇṭhā|kāriṇā megh'|ōdayen' ā|
pratīkāro bhaviṣyat' īti tarkayāmi.
- 4.18 saha|carī|duḥkh'|ālīḍhaṃ / sarovare snigdhaṃ, / a|virala|bāṣpa|
jal'|ārdraṃ / tāmyati haṃsī|yugalaṃ.
- 4.19 sakhi, asti ko 'pi samāgam'|ōpāyo?
- 4.20 Gaurī|caraṇa|rāga|saṃbhavaṃ saṃgama|maṇiṃ varjayitvā kuto
'sya samāgam'|ōpāyaḥ?
- 4.21 na tādrśā ākrīti|viśeṣās ciraṃ duḥkha|bhāgino bhavanti. tad ava-
śyaṃ ko 'py anugraha|nimitta|bhūtaḥ samāgam'|ōpāyo bhaviṣyat'
īti tarkayāmi.
- 4.21 tad ehi, uday'|ābhīmukhasya bhagavataḥ sūryasy' ōpasthānaṃ
karavāva.
- 4.22 cintā|dūna|mānasā, / saha|carī|darśana|lālasā / vikasita|kamala|
mano|hare / viharati haṃsī sarovare.
- 4.26 gahanaṃ gaj'|ēndra|nātha priyā|virah'|ōnmāda|prakaṭita|vikāraḥ
/ viśati taru|kusuma|kilasaya|bhūṣita|nija|deha|prāgbhāraḥ.
- 4.29 hṛday'|āhita|priyā|duḥkhaḥ, / sarovare dhuta|pakṣaḥ, / bāṣp'|
āpavāgita|nayanāḥ / tāmyati haṃsa|yuvā.
- 4.33 mayā jñātaṃ mṛga|locanāṃ / niśā|caraḥ ko 'pi harati. / yāvan na
nava|taḍitaṃ śyāmalo / dhārā|dharo varṣati.
- 4.39 jala|dhara, saṃhara. eṣa kas tvay" ārabdhaḥ / a|virala|dhār"|āsāraḥ
krānta|diśā|mukhaḥ? / ayi mayā pṛthivīm bhramatā yadi priyāṃ
prekṣe, / tat khalu yad yat kariṣyasi tat tat sahiṣye.
- 4.42 gandh'|ōnmādita|madhu|kara|gītair, / vādyamānaiḥ parabhṛta|
tūryaiḥ / prasṛta|pavan'|ōdvellita|pallava|karaḥ / su|lalita|vividha|
prakāreṇa nṛtyati kalpa|taruḥ.
- 4.47 dayita|rahito, 'dhikaṃ duḥkhito, / virah'|ānugataḥ, parimantha-
raḥ, / giri|kānane kusum'|ōjjvale / gaja|yūtha|patis tathā kṣīna|
gatiḥ.

- 4.58 saṃprāpta|khedas, / tvaritaṃ para|vāraṇaḥ, / priyatamā|darśana|
lālaso / gaja|varo vismita|mānasah.
- 4.60 barhin, tvām ity abhyarthayāmy, ācakṣva me tad: / atra vane bhra-
matā yadi dr̥ṣṭā sā mama kāntā? / niśāmaya mṛg'|āṅka|sadṛśena
vadanena haṃsa|gatim / anena cihnena jñāsyasi, ākhyātāṃ te
mayā.
- 4.66 vidyā|dhara|kānan'|ālino, / duḥkha|vinirgata|bāṣp'|ōtpīḍaḥ, /
dūr'|ōtsārita|hṛday'|ānandaḥ / ambara|mānena bhramati gaj'|
ēndraḥ.
- 4.68 para|bhṛte madhura|pralāpini, kāntā / nandana|vane sva|cchan-
daṃ bhramanti / yadi tvayā priyatamā sā mama dr̥ṣṭā / tad ācakṣva
me, para|puṣṭe.
- 4.76 priyatamā|viraha|klānta|vadaṇaḥ, / a|virala|bāṣpa|jal'|ākula|
nayanaḥ, / duḥ|saha|duḥkha|visaṃṣṭhula|gamaṇaḥ, / prasṛta|
guru|tāpa|dīpit'|āṅgaḥ, / adhikaṃ dūna|mānasah / kānane bhra-
mati gaj'|ēndraḥ.
- 4.78 priya|kariṇī|viyukto, / guru|śok'|ānala|dīpitaḥ, / bāṣpa|jal'|ākula|
locanaḥ / kari|varo bhramati samākulaḥ.
- 4.84 re re haṃsāḥ, kiṃ gopyate?
- 4.88 gaty|anusāreṇa mayā lakṣyate
- 4.92 kadā tvayā śikṣit' ēyaṃ gatiṃ lālasā? / sā tvayā dr̥ṣṭā jaghana|bhar'|
ālasā.
- 4.95 marmara|raṇita|mano|hare, / kusumita|taru|vara|pallave, / dayitā|
virah'|ōnmāditāḥ / kānane bhramati gaj'|ēndraḥ.
- 4.97 go|rocana|varṇa / cakra, bhaṇa khalu me: / mama sarasi krīḍanti
/ bhāryā na dr̥ṣṭā tvayā?
- 4.107 parasparaṃ vardhita| / gurutara|prema|rāse / sarasi haṃsa|yuvā /
krīḍati kāmā|vaśena.
- 4.111 kariṇī|viraha / saṃtāpitaḥ / kānane gaṇḍ'|ōd- / dhūta|madhu|
karaḥ.

- 4.115 ahaṃ tvāṃ pṛcchāmy, ākhyāhi, gaja|vara, / lalita|prahāreṇa nāsita|
taru|vara, / dūra|vinirjita|śaśa|dhara|kāntiḥ / dṛṣṭā priyā tvayā
saṃmukhaṃ yānti?
- 4.121 prasṛta|khara|khura|dārta|medinir, vana|gahane 'vicalaḥ / paris-
arpati, prekṣadhvaṃ, līno nija|kāry'|ōdyataḥ kolaḥ.
- 4.124 sphatika|śilā|tala|nirmala|nirjhara, / bahu|vidha|kusumair viracita|
śekhara, / kinnara|madhur'|ōdgīta|mano|hara, / darśaya mama
priyatamāṃ, mahi|dhara.
- 4.131 prasīda, priyatame sundarika nadi, / kṣubhit'|ā|karuṇa|vihaṅga-
make natyā, / sura|sarit|tīra|samutsuk'|āṇake, / ali|kula|rava|
jhaṅkārite etayā.
- 4.133 pūrva|diśā|pavan'|āhata|kallol'|ōdgata|bāhukaḥ, / megh'|āṅgena
nṛtyati sa|lalitaṃ jala|nidhi|nāthaḥ / haṃsa|vihaṅgama|kuṅkuma|
śaṅkha|kṛt'|ābharaṇaḥ, / kari|makar'|ākula|kṛṣṇa|kamala|kṛt'|
āvaraṇaḥ, / velā|salil'|ōdvellita|hasta|datta|tālaḥ, / avastṛṇāti daśa
diśo ruṇaddhi nava|megha|kālaḥ.
- 4.143 sura|sundarī jaghana|bhar'|ālasā, pīn'|ōttuṅga|ghana|stanī, /
sthira|yauvanā, tanuka|śarīrā, haṃsa|gatiḥ / gagan'|ōjjvala|kānane
mṛga|locanā bhramatā dṛṣṭā tvayā? / tathā viraha|samudr'|āntare
uttāraya mām.
- 4.151 praṇayinī|baddh'|āśāko / bāṣp'|ākula|nija|nayanakaḥ / gaja|patir
gahane duḥkhito / bhramati kṣāma|vadanakaḥ.
- 4.162 late, prekṣya hṛdayena bhāvayāmi, / yadi vidhi|yogena punas tāṃ
prāpnomi, / aranyena vinā karomi nirbhrānti, / punar na tyajati
tatra kṛt'|āntā.
- 4.167 samāśvasitu, samāśvasitu mahā|rājāḥ.
- 4.170 marṣayatu, marṣayatu mahā|rājāḥ, yan mayā kopa|vaśaṃ gatay"
āvasth"|āntaraṃ prāpito mahā|rājāḥ.
- 4.172 mayūraḥ, para|bhṛto, haṃso, rath'|āṅgaḥ, / alir, gajaḥ, parvataḥ,
saritā, kuraṅgamaḥ— / tava kāraṇe 'raṇye bhramatā / ko na khalu
pṛṣṭo mayā rudatā?

- 4.173 evaṃ. antaḥ|karaṇa|pratyakṣi|kṛta|vṛttānto mahā|rājaḥ.
- 4.175 śṛṇotu mahā|rājaḥ. purā bhagavatā Mahāsenena śāsvataṃ kumāra|
vrataṃ grhītvā ayam Akaluṣo nāma Gandhamādana|kaccho 'dhy-
āsitah. kṛtā ca sthitiḥ.
- 4.177 yā kila strī imaṃ pradeśam āgamiṣyati, sā latā|bhāvena pariṇatā
bhaviṣyati. Gauri|caraṇa|rāga|saṃbhavaṃ maṇiṃ varjayitvā latā|
bhāvaṃ na mokṣyat' iti. tato 'haṃ guru|śāpa|saṃmūḍha|hṛdaya
vismṛta|devatā|niyamā strī|jana|pariharaṇīyaṃ Kumāra|vanaṃ
praviṣṭā. praveś'|ānantaraṃ ca kānaṃ'|ōpānta|vartī|latā|bhāvena
pariṇataṃ me rūpaṃ.
- 4.181 kathaṃ, saṃgamaṇīyo 'yaṃ maṇiḥ. ata eva mahā|rājen' ālingita|
mātr" āiva prakṛti|sth" āsmi saṃvṛttā.
- 4.184 priyaṃ|vada, mahān khalu kāla āvayoḥ Pratiṣṭhānān nirgatayoḥ.
kāda cid asūyiṣyanti mahyaṃ prakṛtayaḥ. tad ehi, gacchāva.
- 4.186 atha kathaṃ punar mahā|rājo gantum icchati?
- 4.189 prāpta|saha|carī|saṃgaḥ / pulaka|prasādhit'|āṅgaḥ / sv'|ēcchā|
prāpta|vimāno / viharati haṃsa|yuvā.
- 5.2 hī hī bhoḥ, diṣṭyā cirasya kālasy' Ōrvaśi|sahāyo Nandana|vana|
pramukheṣu pradeśeṣu vihrtya pratinivṛttaḥ priya|vayasyaḥ. idā-
nīm sva|kāry'|ānuśāsanena prakṛti|maṇḍalam anurañjayan rājyaṃ
karoti. a|saṃtānatvaṃ varjayitv" āsya na kim api śocaniyaṃ. adya
tithi|viśeṣa iti bhagavatyor Gaṅgā|Yamunayoḥ saṃgame devībhiḥ
saha kṛt'|ābhiṣekaḥ saṃpratam upakārikāṃ praviṣṭaḥ. tad yā-
vat tatra|bhavato 'laṃ|kriyamāṇasy' ānulepana|mālye 'gra|bhāgi
bhavāmi.
- 5.3 hā dhik, hā dhik! eṣa dukūl'|ōttara|cchade tāla|vṛnta|pidhāne
nikṣipyā niyamāno 'psaro|vilāsavatya māuli|ratnaṃ maṇir āmiṣa|
śaṅkinā grdhren' ākṣiptaḥ.
- 5.4 atyāhitaṃ. paraṃ bahu|mataḥ khalu sa vayasyasya saṃgamaṇīyo
nāma cūḍā|maṇiḥ. ataḥ khalv a|saṃāpta|nepathya eva tatra|
bhavān āsanād utthitaḥ. tat pārśva|parivartī bhavāmi.

- 5.9 eṣa khalu mukha|koṭi|lagna|hema|sūtreṇa maṇin” ānurañjayann
iv’ ākāśaṃ paribhramati.
- 5.13 bhoḥ, alam atra ghr̥ṇayā. aparādhī śāsanīyaḥ.
- 5.15 yad bhartā ājñāpayati.
- 5.18 ito dakṣiṇ’|āntena calitaḥ śakuni|hat’|āśaḥ.
- 5.21 bhartaḥ, etadd hast’|āvāpa|sahitaṃ śar’|āsanam.
- 5.27 upaviśatu bhavān sāmpratam. kutra gato ratna|kumbhīrako bha-
vataḥ śāsanān mokṣyate?
- 5.36 yad bhart” ājñāpayati.
- 5.44 kiṃ bhavān vicārayati?
- 5.47 diṣṭyā samtānena vardhate bhavān.
- 5.50 mā bhavān sarvaṃ mānuṣi|dharmam divyāsu sambhāvayatu. pra-
bhāva|gūḍhāni tāsāṃ caritāni.
- 5.52 mā vṛddhāṃ māṃ rājā parihariṣyat’ īti.
- 5.54 ko devatā|rahasyāni tarkayiṣyati?
- 5.61 nanu khalv eṣa kṣatriya|kumāro yasya nām’|āṅkito gr̥dhra|lakṣya|
vedhī nārāca upalabdhaḥ. tatra|bhavato bahv anukaroti.
- 5.67 mahā|bhāga, Soma|vaṃśa|vistārayitā bhava.
- 5.67 aho, an|ākhyāto ’pi vijñāto ’sya rāja’|r̥ṣer Āyusaś c’ āurasah sam-
bandhaḥ.
- 5.67 jāta praṇama te guruṃ.
- 5.73 śṛṇotu mahā|rājāḥ. eṣa dīrgh’|āyur Āyur jāta|mātra ev’ Ōrvaśyā
kim api nimittam avekṣya mama haste nyāsi|kṛtaḥ. yat kṣatriya|
kumārasya jāta|karm’|ādi|vidhānam, tad asya bhagavatā Cyava-
nen’ ā|śeṣam anuṣṭhitam. gr̥hīta|vidyo, dhanur|vede ca vinitaḥ.
- 5.75 adya puṣpa|samid|artham ṛṣi|kumārakaiḥ saha gaten’ ānen’ āśra-
ma|viruddham ācaritam.
- 5.76 katham iva?

- 5.77 gr̥hīt'āmiṣaḥ kila gr̥dhraḥ pādapa|śikhare nilīyamāno lakṣyī|kr̥to
bāṇasya.
- 5.80 tata upalabdha|vṛttāntena bhagavatā Cyavanen' āhaṃ samādiṣṭā
«niryātaya hasta|nyāsam» iti. tad icchāmy Urvaśīm prekṣitum.
- 5.88 jāta, ānandaya pitaraṃ.
- 5.91 kim iti śānkiṣyate? āśrama|vāsa|paricita eva śākhā|mṛgaḥ.
- 5.93 svasti bhavate.
- 5.96 ko nu khalv eṣa sa|bān'|āśanaḥ pāda|pīṭhe svayaṃ mahā|rājena
saṃyamyamāna|śikhāṇḍas tiṣṭhati?
- 5.96 aho! Satyavati|sūcito me putraka Āyuh. mahān khalu saṃvṛttaḥ.
- 5.99 jāta, ehi, pratyudgaccha mātaraṃ.
- 5.101 amba, pāda|vandanaṃ karomi.
- 5.102 vatse, bhartur bahu|matā bava.
- 5.104 vatsa, pitaram ārādhayan bhava.
- 5.104 jayatu, jayatu mahā|rājah!
- 5.107 eṣa gr̥hīta|vidya Āyuh sāmprataṃ kavaca|dharah saṃvṛttaḥ. tad
etasya te bhartuḥ samakṣaṃ niryātito hasta|nikṣepaḥ. tad visarji-
tam ātmānam icchāmi. uparudhyate ma āśrama|dharmah.
- 5.108 kāmaṃ cirasya prekṣya virah'|ōtkaṇṭhit" āsmi. na punar yuyjate
dharm'|āvarodhe vartitum. tad gacchatv" ārya punar|darśanāya.
- 5.110 evaṃ bhavatu.
- 5.113 jāta, guror vacanam anutiṣṭha.
- 5.116 evaṃ karomi. svasti bhavatu yuṣmabhyam.
- 5.121 kiṃ nu khalu tatra|bhavaty eka|pade 'śru|mukhī saṃvṛttā?
- 5.125 śṛṇotu mahā|rājah. prathamam punaḥ putra|darśana|samut-
thiten' ānandena vismṛt" āsmi. idānīm Mahendra|saṃkīrtanena
samayo mama hṛdayam āyāsayati.

- 5.127 ahaṃ purā mahā|rāja|grhīta|hṛdayā Mahendreṇ' ājñaptā...
- 5.129 «yadā sa mama priya|vayasyas tvayi samutpannasya vaṃsa|karasya mukhaṃ prekṣiṣyate, tadā tvayā bhūyo 'pi mama samīpam āgantavyam» iti. tato mayā mahā |rāja |viyoga |bhīrutayā jāta |mātra eva vidyā" |āgama |nimittaṃ bhagavataś Cyavanasy' āśrama |pada āryāyāḥ Satyavatyā haste ' |prakāśaṃ nikṣiptaḥ. adya pitur ārādhana|samarthaḥ saṃvṛtta iti kalayantyā niryātito me dīrgh' |āyuh. tad etāvān me mahā|rājena saṃvāsah.
- 5.133 ayaṃ so 'rtho 'n|arth'|ānubandhaḥ saṃvṛttaḥ. sāmpratam tarka-yāmi tatra|bhavatā valkalaṃ grhītvā tapo|vanam gantavyam iti.
- 5.134 mām api manda|bhāginīm kṛta|vinayasya putrasya lābh'|ānanta-ram svarg'|ārohaṇen' āvasita|kāryam mahā|rājaḥ samarthayisyati.
- 5.144 aho, bhagavān Nāradaḥ.
- 5.148 idaṃ bhagavate 'rghyam.
- 5.152 bhagavan, praṇamāmi.
- 5.166 aho, śalyam iva hṛdayād apanītaṃ.
- 5.171 ayam asy' ābhiṣeka|saṃbhārah.
- 5.173 ito, vatsa.
- 5.175 vatsa, praṇama bhagavantaṃ mātā|pitarau ca.
- 5.179 pitur ārādhayitā bhava.
- 5.184 diṣṭyā priya|sakhī putrasya yuva|rāja|śriyam prekṣya bhartur a|virahēna vardhate.
- 5.185 nanu sādharmaṇa eṣo 'bhyudayaḥ.
- 5.185 ehi, vatsa, jyeṣṭha|mātaram abhivandasva.



NOTES

Bold references are to the English text; bold italic references are to the Sanskrit text. An asterisk (*) in the body of the text marks the word or passage being annotated.

- 1.9 **Please listen carefully:** note the stress on listening to the play, as if the playwright privileged the poetry in his text over the performance aspects.
- 1.11 **Lambs (*kurari*):** according to the dictionaries, an osprey; but modern commentators gloss as “lambs.”
- 1.48 **Like a human being:** following Ranga-natha’s *Prakāśikā*.
- 1.69 **Twin Star:** Vishákha, the asterism of the spring month of Vaishákha.
- 2.2 **Feast:** reading *param’ānnena* with the Vulgate.
- 2.31 **Five kinds of food:** according to Kátaya-vema those to be chewed, eaten, sucked, licked, and drunk.
- 2.45 Following Kátaya-vema: **passion (*sneha*)** for Úrvashi and **empathy (*dāksinya*)** for the wintry queen.
- 2.81 **Invisible to anyone but the gods:** literally, “to any enemy of the gods.” But the magic knot also explains how Úrvashi will be invisible to Puru-ravas.
- 2.83 **Siddhas** are supernaturally gifted beings who travel through the sky. Their path is closer to earth than that of other divine beings such as *sādhya*s, *garuḍa*s, etc. See MADHAVA SARMA (1968: 183).
- 2.84 According to Ranga-natha, this **Pratishthána** is on the east bank at Prayága [present-day Allahabad].
- 2.88 According to MĀDHAVA ŚARMA (MS) the rising moon is red, like the king’s rubescent desire. The moon is Puru-ravas’ grandfather.

- 2.123 Kátaya-vema reads *kamala/nālāyamānaiḥ*—literally, the limbs becoming like lotus stalks—as indicating the king’s wilted, emaciated state as a result of his longing for and worry about Ūrvashi.
- 2.173 Omitting *yat tvayā kathitaṃ satyaṃ na v*” *ēti*.
- 2.186 **Remember Ānjana: you too were once in love:** the Wind fell in love with Ānjana and fathered Hānuman on her.
- 2.200 According to MŚ: *bhavati paśy’ āśvāsitaḥ piśāco ’pi bhojanena*, “Don’t you know that good food makes even a ghoul peaceful?”
- 2.211 Contrary to the *Koṇeśvarī* and modern commentators such as MŚ, we think this line refers to the queen who is too angry to tolerate the presence of a rival. The king’s next statement supports this understanding.
- 3.3 In MŚ Ūrvashi is not mentioned here. It is the audience, *pariṣad*, which was completely absorbed (*tanmayā*) in the play.
- 3.13 Following MŚ, *tvayi*.
- 3.14 **People:** the *Koṇeśvarī* glosses *puruṣa/śabden’ ātra jana/mātram āha*, “by saying *puruṣa*, ‘men,’ he means ‘people.’”
- 3.23 **Wings:** originally mountains had wings; they were cut off by Indra, who then fixed the mountains in place.
- 3.28 **Róhini** is the star considered to be the moon’s favorite wife.
- 3.45 **Pray:** on Ama-vasya night (the night before the new moon).
- 3.64 **The woman of his heart:** punning: *manoratha/labdha*^o is either a woman whom desire has brought to him, or a woman attained in his heart.
- 3.79 **Yogurt dessert (*śikharinī*):** according to Ranga-natha, this is yogurt mixed with sugar, milk, cardamom, cloves, camphor, and other fragrant spices.

- 3.79 **MŚ:** KING: But these are easily available.
CLOWN: you'll get her too before long.
- 3.92 Reading *upavāsa/niyama/veṣā rāja/r̥si/mahiṣī dṛśyate*, with MŚ, in the light of the clown's later comment on her fast.
- 3.161 **Without blinking:** the gods are *a/nimeṣa*, they never blink.
- 3.170 **Under one cool shade:** the universal ruler in India is said to bring the entire world under the shade of a single parasol.
- 4.2 Throughout this act, verses sung by an anonymous voice from behind the curtain are marked by *slanted* typeface.
- 4.4 **dvi-pádika:** this obscure term may refer to a (Prakrit) metrical form or to a style of moving or dancing onstage.
- 4.17 **Even happy people are overcome by longing:** the same idea is famously expressed in Kali-dasa's "Cloud Messenger," verse 3.
- 4.20 **There's only one way...** This sentence is taken from the Northern manuscripts.
- 4.28 See notes on this passage by VELANKAR (1961: lxxxvii) and GIT-OMER (1984: 358–59).
- 4.38 **Chárchari:** VELANKAR (1961: lxxxiii): "a sort of zig-zag movement" or "a kind of solo dance." The term seems also to indicate the musical accompaniment to such a dance.
- 4.46 Following the *Koṇeśvarī: laya*, "a rhythm."
- 4.69 **Valántika raga:** or rhythm. We follow the *Prakāśikā*, quoting from *Saṅgītaratnākara: valantikā rāga/viśeṣaḥ*. However, the *Koṇeśvarī* offers a definition that seems to take *valantikā* as a rhythm or rhythmic movement (probably including a twist or turn to the side), and says it is appropriate in contexts of severe lovers' separation and also for madmen.

- 4.80 The chiming of anklets is often compared to the honking of a goose.
- 4.97 V.l. for c: 「*mahu/vāsara*」 (Sanskrit *madhu/vāsare*), “in spring.”
- 4.106 **Ardha-dvi-chatur-śraka pose:** literally “half-double-square pose.” Ranga-natha explains that the square pose is usually shown twice; here, then, it would occur only once. See also GITOMER’s note (1984: 345–48). The *Koṇeśvarī* tells us that the half-double-square is, again, a rhythm keyed to the mood of heightened erotic love. This stage direction seems out of place. The *ardha/dvi/catur/asraka* should apply to Puru-ravas, but the Prakrit verse is clearly one of the so-called *anyokti* stanzas, uttered from behind the curtain. We believe the VELANKAR text is missing something here, or is corrupt.
- 4.128 As the *Koṇeśvarī* notes, the complete echoed poem can be read as an answer addressed to Puru-ravas by the mountain: “King of kings, your wife, so beautiful in every way, alone in this splendid forest, has been seen by me.” The reading depends on taking *mayā* with *dṛṣṭā* and *tvyā* with *virahitā*.
- 4.131 Birds, deer, and bees intensify the hero’s pain by reminding him of features of his absent lover (Ranga-natha).
- 4.133 MŚ: The suggestion is that Puru-ravas dances to the chārchari, imagining himself as the Ocean gracefully welcoming his lover, the river.
- 4.137 **Airāvata** is the elephant of Indra, king of the gods.
- 4.137 This verse, sung from behind the curtain, appears to be out of sequence.
- 4.147 Following Ranga-natha: *rakta/kadambo hi varṣāsu kusumito bhavati*, “the red kadamba in fact blossoms in the rainy season.” This temporal specificity contextualizes all of Act Four.

- 4.162 The text of this verse is highly uncertain. VELANKAR suggests emending *pāda b* to *ṛaṇje viṇu* /*raṇjayitvā*, “I will make her happy;” this still leaves the final *pāda*, ending in *krī’āntā*, unintelligible. Ranga-natha glosses *ṛibbhaṃtī* /*nirbhrānti* as an adverb, “irrevocably,” and offers several competing interpretations of the final *krī’āntā[m]*, including “She who was like death to me [because of the pain she caused me by disappearing].”
- 4.173 MŚ: *abhyantara/karaṇayā mayā pratyakṣi/krīta/vṛttāntaḥ khalu mahārājaḥ*. “I saw it all [and suffered through it] without being able to act.” See the Introduction.
- 4.183 There seems to be a suggestion that Ūrvashi is still pale after her traumatic separation, and the ruby restores color to her face.
- 4.184 Reading *tava*.
- 5.7 In VELANKAR’s text, a puzzling figure called Réchaka is also said to enter, although VELANKAR then has the king converse with a *kirāṭī* huntress whose entrance is not marked.
- 5.29 MŚ adds a line after this verse, reading *ṇam parigad’attho mhi kido bhavadā* (Sanskrit: *nanu parigat’ārtho ’smi kṛto bhavatā*), “I know—you’ve already told me.”
- 5.95 **My queen:** reading *devī*, with Kātaya-vema, for VELANKAR’s *bhavatī*. The implication is that the manager of the harem now addresses Ūrvashi as the queen because she is the mother of the royal heir.
- 5.139 **Well-born elephant:** following Kātaya-vema on *gandha/dvīpa*, glossed as *viśiṣṭa/jātir gajah*, “a high-class elephant.”
- 5.182 The bard offers, as is customary, a complete genealogy leading up to Puru-ravaś’s father, Budha.
- 5.192 We include Ranga-natha’s second valedictory verse.



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